

MUSICAL AMERICA

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1937

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THREE DOLLARS A YEAR—TWENTY CENTS A COPY

WALTER MILLS

Scores Success

IN NEW YORK AND BOSTON SONG RECITALS

BOSTON

Boston Eve. Transcript, Nov. 20, 1936. By N. M. J.

With an individual style of singing based upon subtlety and restraint, Walter Mills, baritone, won a friendly Boston following in his recital at Jordan Hall last evening. The singer's unhackneyed program was an important factor in creating a favorable first impression. From the opening number until the last, the listener felt that Mr. Mills possessed more abundant vocal resources than he actually disclosed. His voice seemed to have a pleasingly vital resonance; it was heard in sustained tones of excellent quality. His intimate and sensitive interpretation of "Wenn ich in deine Augen seh," was admirable. A musician of fine artistic perception.

Boston Globe, Nov. 20, 1936. By C. W. D.

The song recital by Walter Mills was an occasion of more than usual pleasure. Mr. Mills proved himself to be one of the finer and more discriminating of vocalists who visit Boston concert halls. His voice is rich in quality, flexible and equalized throughout. Mills' delivery is straightforward, polished, without effort. He did not strain for any gaudy "effects," yet there was not a dull moment during the evening. His program reflected the taste of a sound musician. Mr. Mills brought to each song just the proper style.

Boston Herald, Nov. 20, 1936

Mr. Mills presented an interesting program last night and sang it throughout in excellent voice. He possesses a beautiful, resonant, baritone voice and he uses it with artistic skill and directs it with good taste. He has also a clear diction and a straightforward simplicity of manner — a fine singer. There is no doubt but that Mr. Mills is essentially a Lieder singer, and it is in this field that he achieves his most artistic results.

Boston Post, Nov. 20, 1936. By Warren Story Smith

Walter Mills, baritone, sang and once more there may be recorded an excellently chosen programme. He disclosed a smooth, polished vocal and verbal delivery. His interpretations, particularly in the German songs, were marked by taste and intelligence. On the whole a most agreeable singer who might have been enjoyed through a much longer programme than was offered last evening.

Boston Traveler, Nov. 20, 1936. By M. S. E.

His program was admirably designed to exhibit the range and shadings of the voice. A glance at the program gave indication enough of the singer's taste and intelligence. Then his interpretation of the very first selection, Beethoven's "Die Ehre Gottes in der Natur," at once confirmed one's expectations. Enunciation, phrasing, and technical facility—these qualities were possessed by Mr. Mills in satisfying measure.



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"An Excellently Chosen Program"

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"A Musician of Fine Artistic Perception"

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NEW YORK

New York Times, Dec. 1, 1936. By H. T.

Mr. Mills' baritone voice had a virile quality that was suited to Schumann's "Ich Grolle Nicht" and passages of "Il lacerato spirito" from "Simon Boccanegra." Mr. Mills was an earnest, intelligent singer. He achieved convincing interpretations of songs such as Schumann's "Wenn ich in deine Augen seh." The inclusion of works by Griffes bespoke a willingness to depart from the usual recital program. These songs . . . have power and individuality. Mr. Mills sought and succeeded in setting forth the moods of the songs.

New York Herald-Tribune, Dec. 1, 1936. By F. D. P.

Mr. Mills' voice exhibited an extensive range and the capability of considerable power, and good and intelligible enunciation was also to be noted among the singer's assets. His tone production was characterized by smoothness and the avoidance of overt signs of effort. His palette of tone color and dynamic shading was not without variety. He did give an impression of a general understanding of their significance and atmosphere.

New York American, Dec. 1, 1936. By Grena Bennett

Mr. Mills is an intelligent interpreter, an artist who has mastered adroitly the art of matching the significance of the text with the music. His most attractive work was noted in the Schumann groups, where, in velvety flexible and artfully colored tones, he disclosed those gentle, pregnant romances with charming style and expression, and, moreover, with excellent diction and pronunciation of the German words.

New York Eve. Post, Dec. 1, 1936. By G. G.

He brought to his task a voice of pleasing quality and a sensible approach which effected musically sound results in works of Beethoven, Verdi, Peri and the charmingly folkish triad of songs that constitute the Schumann-Heine cycle, "Der Arme Peter."

New York World-Telegram, Dec. 1, 1936

Mr. Mills disclosed a voice of ample volume, good musicianship and a gratifying adherence to traditional demands.

New York Sun, Dec. 1, 1936. By I. K.

His sense of style is well cultivated, and his singing is expressive of musical sensitivity. Thus he offered intelligent performances of "Im wunderschönen Monat Mai" and "Aus meinen Thraenen spriessen." Mr. Mills' choice of songs by Griffes provided an interesting insight into the accomplishments of this talented composer. His performances were sympathetic to the composer's intentions. Certainly such songs as "By a Lonely Forest Pathway" and "Symphony in Yellow" deserve more frequent performances. Beethoven's "Die Ehre Gottes," Verdi's "Il Lacerato Spirito" (from "Simon Boccanegra") and Peri's "Invocation of Orfeo" began the program.

Brooklyn (N. Y.) Eagle, Dec. 1, 1936. By R. W.

The feature of the recital was Mr. Mills' vocal personality, which imparted virility to appropriate numbers.

MUSIC TEACHERS CONVENE IN CHICAGO

Four-Day Session Brings Many to Hear Stimulating Talks and Musical Programs—Ganz Is Banquet Toastmaster

Moore Re-Elected President

National Association of Schools of Music, American Musicological Society and Phi Mu Alpha Join in Meetings—Government Music Discussed

CHICAGO, Jan. 5.

ATTRACTING one of the largest assemblies in many years, the allied conventions of the Music Teachers National Association, the National Association of Schools of Music, the American Musicological Society and Phi Mu Alpha Simfonia fraternity were held at Palmer House, Dec. 28 to 31, inclusive. Prominent musicians and educators from the entire United States were in attendance and joined in the various business meetings, discussions, and programs which formed an active and interesting schedule for four crowded days. Earl V. Moore, president of the M.T.N.A., presided at the general sessions of the fifty-eighth annual meeting of this organization; Dr. Otto Kinkeldey officiated for the American Musicological Society, and Dr. Howard Hanson, president, was in charge of the sessions of the National Association of Schools of Music.

More than 1,000 persons, including many distinguished guests, made the annual banquet on Dec. 29 a brilliant social occasion. Rudolph Ganz, to whose ability in organization much of the success of the present convention may be attributed, served as toastmaster in witty style, introducing the artists and speaker of the evening and calling to public attention the officials and representatives of the many musical organizations represented.

The chief speaker was Dr. John W. Studebaker, Federal Commissioner of Education, who stressed the importance of a division in music in his department and offered as a slogan "more general education in the arts and more art in general education". Through the courtesy of Judith Waller of the National Broadcasting Company a portion of Dr. Studebaker's address was heard on a national hookup. The musical program for the banquet was furnished by the Russian Trio, consisting of Nina Mesirov-Minchin, piano, Michael Wilkomirski, violin, and Ennio Bolognini, cello, who played the first movement of Rachmaninoff's Trio Elegiacque and a composition by Arbos. Later, the Chi-

(Continued on page 4)

At the Music Teachers' Chicago Meeting



Chicago Tribune

From the Left, Seated: Dr. Earl V. Moore, M. T. N. A. President; Mrs. Crosby Adams of Montreat, N. C.; Dr. Howard Hanson, President of the National Association of Schools of Music. Standing: Dr. James T. Quarles, President of Phi Mu Alpha; Dr. Otto Kinkeldey, Cornell University; Dr. Charles E. Lutton of Chicago; Dr. Rudolph Ganz

CONCERT MANAGERS FORM NEW ASSOCIATION

Purpose Is to Meet Pressing Problems in Concert-Giving Field

The organization of a new society, to be known as the Concerts Association of America, was made known after a meeting of leading concert executives and representatives of bureaus and organizations giving concerts, held in the Hotel Plaza on Jan. 4. The purpose of the association as announced is to meet pressing problems now confronting the concert-giving field.

Charles A. Sink, president of the University Musical Society of Ann Arbor, Mich., acted as chairman, opening the proceedings by sounding a note of confidence, and saying that audiences throughout the country were generally back to 1929 standards.

First to be considered at the meeting was a resolution, which was adopted unanimously, opposing a reintroduction of the Dickstein Bill this year in Congress. Mr. Sink said that this legislation would exclude from America "all actors, vocal musicians, opera singers, solo dancers, solo instrumentalists, and orchestral conductors" from abroad and "place under government control the admission of any possible exceptions."

The resolution is as follows:

"Whereas; the Concerts Association of America affirms its faith in the

musical resources of this country, and believes the whole American public is entitled to hear great musical artists irrespective of nationality, and affirms the ability of this nation to keep its doors open to foreign musicians with benefit to its own musical life and artists, and condemns the chauvinism and government interference of the arts in other countries;

"Resolved: that this association is unalterably opposed to any legislation (such as the so-called Dickstein bill in—
(Continued on page 27)

LONDON OPERA BEGINS

Beecham Conducts 'Tales of Hoffmann' as First Work of Winter Season

LONDON, Jan. 1.—Sir Thomas Beecham conducted Offenbach's 'Tales of Hoffmann' as the opening performance of London's Winter international opera season on Dec. 25 at the Royal Opera House, Covent Garden.

Festival performances in German of Strauss's 'Salome' and 'Elektra' will be given later in the season. The title role of 'Salome' will bring to London for the first time Hildegard Ranczak, of the Munich State Opera. She is also a dancer. 'Hansel und Gretel' in German, 'Fledermaus' in English, and 'The Barber of Seville' and 'Manon Lescaut' in Italian, are also forecast.

'SAMSON' REVIVED AFTER ABSENCE OF TEN YEARS

Saint-Saëns's Opera Returns to Repertoire with Maison and Wettergren in Tenor and Contralto Roles

De Abravanel Conducts

Pinza, List and Gurney in Cast under Baton of New Leader—Graf Directs Stage, and Work Is Given Elaborate Scenic Investiture

By OSCAR THOMPSON

ABSENT from the repertoire since the season of 1926-27, 'Samson et Dalila' achieved its second revival and third production at the Metropolitan Opera House on the afternoon of Dec. 23. Maurice de Abravanel made his New York debut as its conductor and Herbert Graf his in the capacity of stage director. René Maison appeared as Samson for the first time at the Metropolitan. Gertrud Wettergren, whose Carmen last season was sung in Swedish, undertook her first role in French as Dalila.

With the sets, the cast, the conductor and the stage director new, there was little to connect this revival with the one of the Caruso era, save the memories of individual members of the audience. The lone performance given the Saint-Saëns opera on Feb. 8, 1895, when Tamagno was the Metropolitan's first Samson, was pure legend to all but a few hardy veterans. Largely because of Caruso, the revival of 1915 continued through a dozen seasons.

With no such individual magnet to assure patronage for it after the first flush of interest has worn away, the new production made its immediate bid for popular approval on other grounds than those of sheer beauty of song. There was no Caruso, no Tamagno, though the ensemble was a relatively strong one.

By way of compensation, the current staging assumed some of the aspects of spectacle so strongly stressed during a large part of the Gattian regime. This was particularly true of the first act, in which the new stage director massed the chorus in blocks of color, whole groups of the singers being attired in identical costumes. This step in stylization tended to relieve the static effect of choral set pieces that still suggest oratorio quite as much as they do opera. Thanks largely to Mr. Graf's treatment of this problem, the first act had more of the tension of drama than either of its two successors. The final scene, that of the temple of Dagon, was pictorially effective, but not overwhelmingly so. Samson successfully pushed apart the

(Continued on page 5)

Music Teachers Hold Meeting in Chicago

(Continued from page 3)

cago A Cappella Choir under the direction of Noble Cain offered a distinguished display of choral art in a group of numbers ending with a virtuoso performance of Bach's motet, 'Sing Ye Unto the Lord'.

Organizations Hold Elections

Officers of the Music Teachers' National Association were re-elected with the exception of a new vice-president, Harold Butler of Syracuse, N. Y. Re-



Harold Butler
Vice-President



D. M. Swarthout
Secretary

tained were Earl V. Moore, president; D. M. Swarthout, secretary; Oscar W. Demmler, treasurer; Karl W. Gehrken, editor. Officers of the National Association of Schools of Music are reported in another column. New officers of Phi Mu Alpha are Herbert Kimbrough, of Washington State College, Pullman, Wash., supreme president; Norval L. Church, Columbia University, vice-president; C. E. Lutton, secretary and treasurer; Peter W. Dykema, of Columbia, historian, and James T. Quarles and Earl V. Moore, executive committee. The fraternity's annual prizes for musical compositions were awarded to Arthur W. Henderson, from Greeley State College, Colo., \$75 for a sonata for violin and piano, and \$50 to Jack Duro of Scranton for a trio for violin, 'cello and piano. Three national honorary members were elected: Charles E. Lutton, James T. Quarles, and Rudolph Ganz.

No agreement was reached upon the city at which next year's conventions are to be held. Keen rivalry was displayed among Cleveland, Pittsburgh, Cincinnati and Washington, D. C. A committee of four consisting of the two presidents and the two secretaries of the M.T.N.A. and the N.A.S.M. was appointed to decide the question.

President Moore called the opening assembly to order on Dec. 28 with an address of welcome. Judge John P. McGoorty representing Mayor Edward J. Kelly extended the welcome of the city to the guests. Responses for the association were made by Charles N. Boyd.

After announcements and appointments of nominating and resolutions committees, the session began with the first of a long list of interesting lectures and discussions. There was an instructive and entertaining talk, 'Adventures in Music in China and Japan', by Henry Purmort Eames, Scripps College, Claremont, Cal. Mr. Eames, who was formerly a pianist, teacher and lecturer in Chicago, recently returned from an extended trip to the Orient.

Another illuminating talk was given by Frederic B. Stiven, past-president, M. T. N. A., now at the University of Illinois, in Urbana, Ill., a report on 'the highlights of the first International Congress of Music', at Prague, held in April, 1936. Mr. Stiven was one of three official delegates appointed by the State Department to represent the United States, and his report was comprehensive and interesting.

One of the most unusual musical programs of the convention was then given by the Warmelein Clarinet Quartet, com-



O. W. Demmler
Treasurer



K. W. Gehrken
Editor

posed of Joseph Erskine, Russell Currie, Norman Rost and Eugene Detgen. They played with excellent ensemble and tone-color a group of classic, romantic and modern works, some transcribed from the string quartet literature.

At 2 p.m., in Orchestra Hall, there was an orchestral demonstration and forum, Hans Lange, associate conductor of the Chicago Symphony, presiding. Through the courtesy of Frederick Stock, a rehearsal of the Chicago Civic Orchestra was opened to members of the M.T.N.A. and the first part of the afternoon was devoted to the separate rehearsals of the different sections of the orchestra. In fact, Mr. Lange put the young players through a regular routine, required for rehearsals of

such numbers as the Allegro Di Molto, by Mrs. H. H. A. Beach, Two Symphonic Interludes by Otto Luening, Two Symphonic Sketches by Chadwick, Fugue in Four Voices for Strings by five members



Olga Samaroff



Otto Ortmann

of the orchestra, and 'Irish' Rhapsody by Herbert.

Also at 2 p.m., in the Ball Room of the Palmer House a Voice Forum was given under the direction of the Chicago Council of Teachers of Singing, D. A. Clippinger, chairman, presiding. Twelve subjects were debated, including some learned and entertaining talks, by Cameron McLean, Detroit, Mich.; John T. Read, Chicago; May Strong, Evanston, Ill.

At 4.30, the Philharmonic String Quartet of Chicago (John Weicher, Rudolph Reiners, Walter Hancock and Richard Wagner), played the Mozart Quartet in B Flat.

The evening was devoted to a program at the University of Chicago Chapel, including a carillon recital and ringing peal of bells, singing of chorales, hymns and organ music, by the University Choir, Mack Evans director, and Ruth Emerson Riddle, soprano soloist and Harold Simons, organist and carillonist.

A Day for Musicology

The second day began with a session devoted to the interests of the field of musicology and historical criticism. Dr. Otto Kinkeldey, president of the American Musicology Society, presided. Five papers were heard: 'The Place of Acoustics in Musicology' by Harold Spivacke, Library of Congress; 'The Contribution of Physio-Psychology to Musicology' by Otto Ortmann, Peabody Conservatory, Baltimore; 'The Historical Aspect of Musicology' by Oliver W. Strunk, Library of Congress; 'The Relation of Theory to Musicology', Donald M. Ferguson, University of Minnesota, and 'The Bearing of Aesthetics and Criticism on Musicology' by Roy Dickinson Welch, Princeton University. Following a performance of Henry Hadley's String Quartet, Op. 133, by the Mischakoff

String Quartet, another hour was devoted to musicology, consisting of papers by Helen Roberts of Tryon, N. C.; Carleton Sprague Smith, New York Public Library, and Dr. Kinkeldey of Cornell University. An interesting discussion followed this display of impressive erudition. The luncheon of the day was given by the National Federation of Music Clubs with Mrs. John Alexander Jardine, national president, presiding.

In the afternoon the musicologists again assembled and listened to dissertations on 'Some Analytical Approaches to Music Criticism' by Carl Bricken of the University of Chicago; 'Brahms's Violin Concerto', Benjamin F. Swalin, University of North Carolina; 'The Distinction between Harpsichord and Clavichord Music' by Leland A. Coon, University of Wisconsin, and 'Some Remarks on the Prologue in Early Italian and French Opera', by Hugo Leichtentritt of Harvard University. The annual business meeting of the society followed this session.

Education and Piano Teaching

Two other sessions were held simultaneously that afternoon. Peter Dykema and Osbourne McConathy presided over a music education forum in which such topics as music in adult education and the teaching of music in the schools as seen from the various angles of the music teaching profession were discussed. Mrs. Eleanor H. Burgess of Chicago presented her



F. B. Stiven



Nikolai Sokoloff

pupils in a demonstration of Dalcroze Eurhythmics. A piano forum during the afternoon brought Olga Samaroff Stokowski in a talk on 'Combining General Music Culture with Piano Teaching'. Owing to the illness of John Thompson of Kansas City his paper on 'Music Study as an Avocation' was read by Sidney Silber. Otto Ortmann spoke on 'Investigations in Piano Touch and Tone'; Lilius MacKinnon of London, England, expounded 'The Secret of Memory'. Arnold Schultz, Chicago author of the recently published 'The Pianist's Finger', was also heard. (Continued on page 34)



The Music Teachers National Association Banquet in the Palmer House, Chicago

Flashfoto

'SAMSON ET DALILA' REVIVED AT THE METROPOLITAN

★ ★ ★ ★ ★
Saint-Saëns Opera Given Colorful New Settings



Dalila—Gertrud Wettergren



Samson—René Maison

(Continued from page 3)

pillars and a measure of illusion was achieved in the tumbling of supposed masonry about his head. The second act, that of Dalila's garden in the valley of Sorok, boasted a profusion of tropical shrubbery in keeping with the hot-house character of much of the music that Saint-Saëns elaborated for this scene. If memory serves, the mill of Gaza setting virtually duplicated that of the Caruso era. All things considered, the scenic investiture, which was credited to the Krock-Meyer studios, was praiseworthy.

Thus suitably accoutred, the opera was acceptably rather than glamorously sung. Mr. Maison's Samson was its most convincing figure. His unusual height and breadth enabled him to look the strong man of Israel, which certainly was not true of Caruso. (Giovanni Martinelli and Martin Oehmann, it is to be remembered, also were heard as Samson during the dozen years the last previous revival held the boards at the Metropolitan). The Belgian tenor did well by the exhortative air of the first act, 'Arretez, o mes frères', his voice having just the clarion peal to realize its purposes as a call to arms. Elsewhere, particularly in the lament, 'Vois ma misère, hélas' of the prison scene, in which the beauty of Caruso's mezza-voce was simply unforgettable, a more lyrical flow of tone would have been welcome; but his Samson takes place with his Loge and his Florestan as his best achievements in New York.

Mme. Wettergren put to her credit an impersonation of Dalila that was intelligently conceived and technically well executed. But, as she was not a

sensual Carmen, neither was she a sensual Dalila. Perhaps the American view of temptresses, whether Biblical or Andalusian, is not quite that of the Scandinavian. Be that as it may, the Swedish contralto looked well and sang smoothly, if with some short phrases and a quality of tone that neither burned nor melted in the melodies of 'Mon coeur s'ouvre à ta voix', 'Amour! viens' and 'Printemps qui commence', which, for many a listener, about sum up the *raison d'être* of this opera. There were moments of confusion in the canon which Dalila shared in the last scene with the High Priest, to suggest that the contralto was not yet any too well grounded in the music of the role.

Ezio Pinza as the priest was physically and dramatically impressive, the

Revival of 'Samson et Dalila', opera in three acts (four scenes); book by Ferdinand Lemaire, in French; music by Camille Saint-Saëns. Metropolitan Opera House, Dec. 23, afternoon.

CAST

Dalila Gertrud Wettergren
 Samson René Maison
 The High Priest Ezio Pinza
 Abimelech John Gurney
 An Old Hebrew Emanuel List
 A Philistine Messenger Angelo Bada
 First Philistine Max Altglass
 Second Philistine Wilfred Engelman

ACT I. Incidental Dances by the American Ballet Ensemble.
 ACT III. Scene 2. 'Bacchanale' by Daphne Vane and the American Ballet Ensemble.

Arranged by George Balanchine
 Conductor, Maurice de Abravanel (debut)
 Chorus Master Fausto Cleva
 Stage Director Herbert Graf (debut)



Photographs by Wide World Studio

Scene From the First Act: Centre, Gertrud Wettergren as Dalila; Right, René Maison as Samson and Emanuel List as the Old Hebrew



Maurice de Abravanel, Who Conducted

while he battled bravely with music that is more suitable to a baritone than a bass voice. John Gurney was about the best Abimelech the Metropolitan has possessed, if one excepts the singer of the remote introductory performance of 'Samson' thirty-one years ago, when Plançon doubled in this role and that of the Old Hebrew. To Emanuel List fell the music of the latter, and his delivery of the solo, 'Il nous frappait', was in many respects the best singing of the afternoon. That his make-up

should have suggested Gurnemann in 'Parsifal' was a minor detail not altogether fortunate.

The dances by the American ballet were among this organization's better achievements. Daphne Vane's solo part in the bacchanale was mildly enticing, though there was no coiling serpent to engender excitement as there was when Odette Valery danced in the Hammerstein production of 'Samson' at the Manhattan Opera House in 1908, when Charles Dalmores sang the title role and Jeanne Gerville-Réache was the Dalila.

Musically, the new conductor gave a good account of himself and of the score, some of which he took at a pace rather faster than customary but not to the detriment of the performance as a whole. 'Samson' is an opera that can stand new vigor and new blood. It has lost much of its original vitality in the fifty-nine years since it achieved its world premiere in Weimar—a representation in German that was the result of Liszt's patronal friendship for the composer. Mr. de Abravanel is to be credited with a performance which did about all that can be done toward a restoration of the opera's lost youth. The chorus master, Fausto Cleva, also did his duty by a task that long ago caused the work to be dubbed an "operatorio".

The public accorded the revival a cordial reception, with the singers, the conductor, the stage manager and the chorus master sharing in the applause which was the accompaniment for many bows taken before the curtain.

AMERICA'S NOTABLE ORCHESTRAS

II. THE BOSTON SYMPHONY

The Story of a Celebrated Institution and Its Inspired Founder

By RONALD F. EYER



THE FIRST CONDUCTOR

Sir George Henschel, Who Led the Initial Concert in 1881

THE Boston Symphony Orchestra was born in 1881 with a silver spoon in its mouth. It sprang full-fledged from the imagination and the bounty of one man, namely Henry L. Higginson, a gentleman destined for immortality in the annals of American music, whose preconception of the project reads like a pronouncement from some musical Elysium.

At once a trained musician and a practical man of affairs, Mr. Higginson knew precisely what he wanted in the way of an orchestra and exactly how to go about getting it. As a young man he had spent several years studying music in Europe, especially Vienna. But an inept operation on his arm, together with the realization that his talents were not of virtuoso calibre, turned him from the path of the professional musician to that of the business man. In the latter capacity he prospered, and in 1868 he became a member of the banking firm, Lee, Higginson & Co.

The years intervening since his return from the world's musical capital had not dampened his ardor for the

art, however. It merely gave it a different turn which took the form of a burning desire to see established in his home city, Boston (he was born in New York), a symphony orchestra of the quality he had encountered abroad.

"I can drop business now, retire, and lead a life of comparative leisure," he is quoted as saying in M. A. DeWolfe Howe's invaluable book on the Boston Symphony, "or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life." That he chose the latter course makes it possible for the story of the venture to be written today.

With prodigal artistic idealism, but the most realistic understanding of the physical conditions, Mr. Higginson put his proposition before the people of Boston in a statement which explained his purposes as follows:

"To hire an orchestra of sixty men and a conductor, paying them all by the year, reserving to myself the right to all their time needed for rehearsals and for concerts, and allowing them to give lessons when they had time; to give in Boston as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance-music; to do the same in neighboring towns and cities as far as is practicable, but certainly to give Harvard University all that she needs in this line; to keep the prices low always, and especially where the lighter concerts are in question, because to them may come the poorer people; 50 cents and 25 cents being the measure of prices."

Continuing, the statement dealt with the cost, thus: "Sixty men at \$1,500 = \$90,000 + \$3,000 for conductor and + \$7,000 for other men (solo players of orchestra, concert-master, i.e., first violin, etc., etc.) = \$100,000. Of this sum, it seemed possible that one-half should be earned, leaving a deficit of \$50,000, for which \$1,000,000 is needed as principal. Of course, if more money came in by means of larger earnings or of a larger fund, men should be added to the orchestra."

The gist of this statement, which goes on at some length, was that Boston would have a permanent orchestra, that

the players were to receive adequate compensation and that Mr. Higginson would foot the bills. That this remarkable proposal should be received with anything but the most jubilant thanksgiving must be unthinkable to anybody of any experience with orchestral movements in this country. Yet some Bostonians looked askance. We are amazed to discover that a few of the good people actually branded Mr. Higginson as a self-seeking musical autocrat laying a nefarious plot to get a corner on musicians in the city, and a revolutionary seeking to overthrow the existing musical institutions of the town.

In the Spring of 1881 Mr. Higginson was ready and waiting to launch the new orchestra. Everything necessary to the project was at hand except a conductor.

Henschel—The Beginning

In search of this illusive being, Mr. Higginson attended the final concert of the Harvard Musical Association that Spring in which Georg Henschel, well-known German baritone, composer and teacher, was to appear as guest conductor of his own Concert Overture. Mr. Henschel hardly had taken his stand among the orchestra before Mr. Higginson realized he had found his man. Here were vigor, authority, fine interpretation, audience appeal and superior musicianship. Henschel won the enthusiasm of the public and the critics at this performance. He also won the position of first conductor of the Boston Symphony Orchestra.

The new type of orchestra playing and conductorial genius which widened Bostonian eyes at the Harvard concert was more fully demonstrated in the first season of the new orchestra. People waited in line for hours to gain entrance to the old Music Hall, the orchestra's first home; enthusiasm and controversy were at fever pitch; Henschel was both the idol and the critical target of the hour, and the symphonic muse held full sway for the first time in New England. The initial concert



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TODAY'S CONDUCTOR

Serge Koussevitzky, Now in His Thirteenth Season

on the evening of October 22 was given as follows:

Overture, 'Dedication of the House' Beethoven
Air from 'Orpheus' Gluck
Annie Louise Cary, Soloist
Symphony in B Flat (B & H 12) Haydn
Ballet Music from 'Rosamunde' Schubert
Scena, 'Odysseus' Bruch
Festival Overture Weber

Twenty concerts were given in the first season and they were attended by 49,374 persons. The twenty accompanying public rehearsals drew 33,985, making a grand total of 83,359. "Some people," remarked the *Transcript*, "aghast at the rush for tickets, ask, in astonishment, where all the audience come from. Where have all these symphony-concert goers been during the last ten years that they have hidden themselves so completely from public view?"

An important commemorative program was that of Feb. 17 for Wagner, who had died four days previously. The music was all by the dead composer except for a selection from 'Oberon'. Said the *Gazette*: "The program was gloomy enough, in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death." Thus were Henschel's



DR. KOUSSEVITZKY AND THE BOSTON SYMPHONY

Waid Studio

Concerning a Man, a Vision and an Achievement

innovations in modern music received. Brahms came off no better—nor did Dvorak! Yet Henschel's success was such that he was re-engaged for two years more.

In his second season the orchestra extended its scope with concerts in Cambridge for the benefit of Harvard University and in nine other neighboring communities.

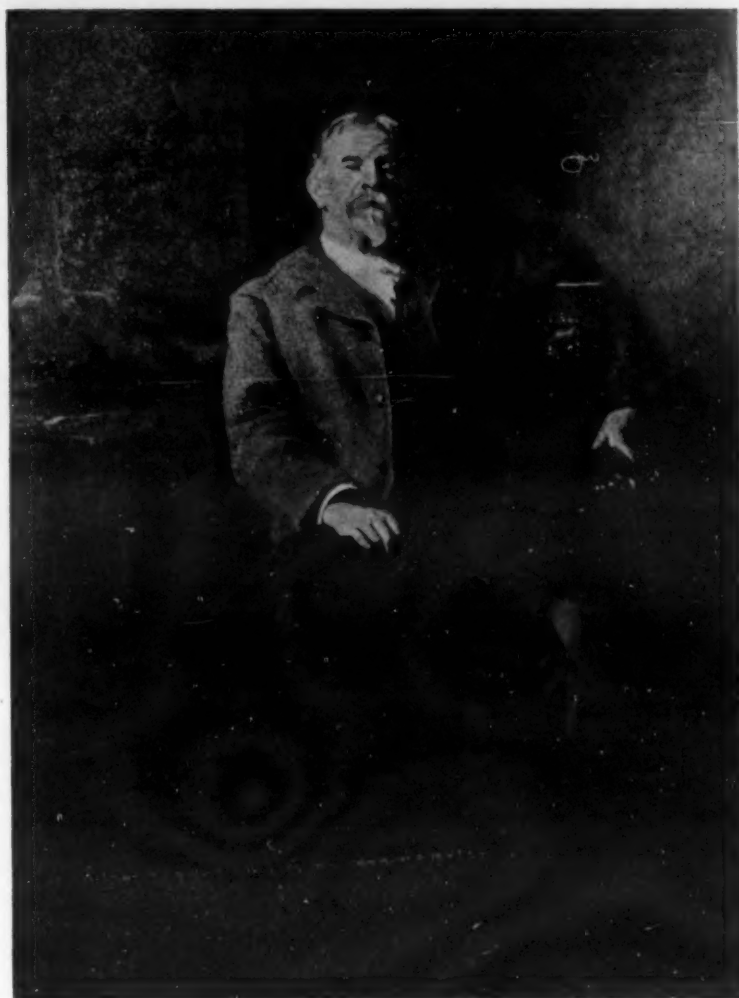
One is surprised to learn that at this early date one of the orchestra's most vexing problems was what to do about ticket speculators. Admission demands were such, however, that scalpers did a neat business and threatened one of Mr. Higginson's prime purposes, which was to provide music for all the people at moderate prices. Mr. Henschel, it appears, struck upon the plan of auctioning off a number of the tickets in public where no effort to stimulate prices would be made and seating charts would be shown to indicate how great the demand really was. Though so fantastic a sum as \$560 apiece has been given for a single pair of tickets under this plan, it functioned admirably up to 1918, when the present system of established season prices, with annual renewal privileges, went into effect.

A career of song in England beckoned Henschel at the end of his third season and Mr. Higginson went to Europe in search of a new conductor. He found him in Wilhelm Gericke, conductor of the Oratorio Concerts and a staff conductor at the Opera in Vienna. The bargain was struck and Wilhelm Gericke, of Mr. Higginson's beloved Vienna, became the second conductor of the Boston Symphony in 1884.

Under Gericke's tutelage the orchestra passed into a new phase, which H. T. Parker once called the 'expert' stage, as contrasted with the 'primitive' stage under Henschel and the later 'romantic' under Nikisch and Paur.

"You have not an orchestra here. There are some musicians, but it is hardly an orchestra," he told his employer after his second concert. So he proceeded to the job of polishing the ensemble, at which he was indefatigable. An early task, thankless and unpopular, was weeding out the dead-wood among the older musicians who basked in a certain local celebrity but who, by either insubordination or technical deterioration, were an impediment to the orchestra.

At the end of Gericke's first season, Mr. Higginson sent him to Europe empowered to engage twenty musicians including a new concertmaster. He returned with young Franz Kneisel for the first post. Messrs. Fiedler, Svecen-



THE FOUNDER

Sargent's Portrait of Henry L. Higginson, "a gentleman destined for immortality in the annals of American music . . ."

ski, Zach and Moldauer were among the others.

During Gericke's five seasons, the summer Popular Concerts (known later as 'Pops') were inaugurated for the purpose of giving the players a longer term of employment, and the first tour outside the vicinity of Boston was undertaken. After a considerable success in Philadelphia, the orchestra was invited to New York by Theodore Steinway in 1886-87. Gericke had some qualms, but the journey to the metropolis finally was undertaken and it turned out an unqualified triumph. As usual recognition abroad, especially in New York, brought new honor at home. Bostonians realized for the first time what jewel was in their midst. Even the orchestra men took a new pride in their work.

In the Spring of 1889 Gericke said farewell (really *au revoir*) to Boston. Hard work and the New England climate had not been kind to his health, so he arranged to return to his Viennese haunts.

AGAIN a conductor had to be found. The choice this time was the first conductor of the Stadt Theater of Leipzig, Artur Nikisch, one of the most colorful personalities ever to grace a podium in America. Nikisch was a romantic—a poet of music. He is reported to have said when he first heard the Boston men and was much impressed with their technical skill: "All I have to do is poetize!" And that was quite what he did.

He became a cult in Boston. His

physical appearance, his manner and bearing, his approach to music were all of a character to fire the imagination and to create the romantic illusion. If his discipline was not as rigid as Gericke's, his readings were more searching emotionally and the artistic temperament, somewhat of the type displayed by Henschel, was more in evidence. Enthusiasm ran high in New York, Philadelphia, Baltimore, communities in the South, the West and the Middle-West. Yet it was a misunderstanding over his contract relating to these western concerts, combined with an offer from the Royal Opera at Budapest to make him Director-General, that led to Nikisch's departure.

Hans Richter was to have been the next to take the Boston baton. He even went so far as to sign a contract. But he was already under obligation to the Imperial Orchestra at the Court Opera House in Vienna and when the Emperor himself took a hand, Richter was forced to forego the American venture. In his place came Emil Paur, who had succeeded Nikisch at the Stadt Theater in Leipzig.

If Paur did not make so striking a figure as some of his predecessors, he was nevertheless a thorough-going musician, an able conductor who knew what he desired from the orchestra and a leader of inexhaustible zeal and vigor. He read his score with a Teutonic masculinity and drive which sometimes led him to stamp his feet in emphasis of baton directions.

General 'hard times' in the nation caused the western tours to be abandoned, with the result that Paur was not so well known over the country as the previous conductors had been, but his five years' stay in Boston, terminated in 1898, was productive of a friendly regard for him as man and artist within the city, and a broadening of the musical viewpoint for those who came in contact with his activities.

The next season saw the return of Wilhelm Gericke to the orchestra which many Bostonians regarded as peculiarly Gericke's own. The feeling seemed to be prevalent that he made the orchestra essentially what it was and that happy circumstance brought him back to carry on the work which poor health had merely interrupted. Again niceties of performance came to the fore. Finesse was his watchword, and many of the players "actually suffered," according to their own word, under his restraining hand.

The building of Symphony Hall and the establishment of the Pension Fund were two important events during Gericke's second term. City planning had marked the Music Hall for destruction some years

(Continued on page 8)



Wilhelm Gericke
(1884-89; 1898-1906)



Artur Nikisch
(1889-1893)



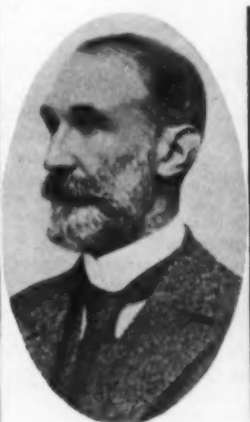
Emil Paur
(1893-1898)



Karl Muck
(1906-08; 1912-18)



Max Fiedler
(1908-1912)



Henri Rabaud
(1918-1919)



Pierre Monteux
(1919-1924)

America's Notable Orchestras—History of the Boston Symphony

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 15, "Dedication of the Moon," BEETHOVEN.

AIR. (Orpheus.) GLUCK.

SYMPHONY in B flat. (No. 17 of Beethoven's series.) HAYDN.

BALLET MUSIC. (Romeo and Juliet.) SCHUBERT.

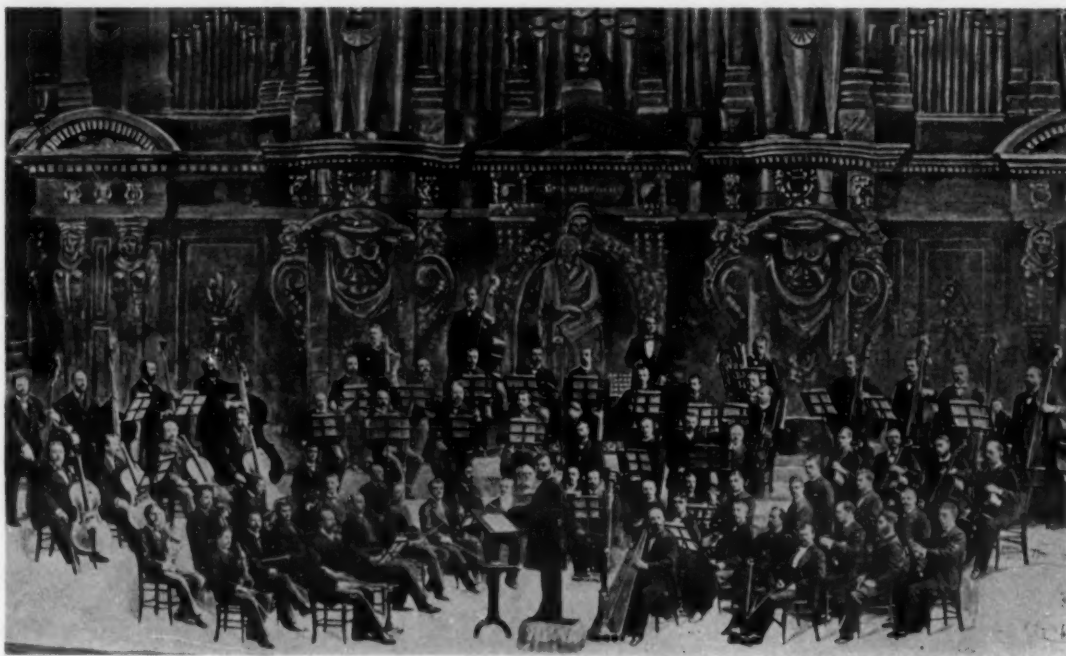
SCENA. (Olympus.) MAX BRUCH.

FESTIVAL OVERTURE. WESER.

SOLOIST:

MISS ANNIE LOUISE CARY.

The First Program



The Boston Symphony under Henschel in the Old Music Hall

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, Conductor.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P. M.

PROGRAMME.

RICHARD WAGNER.

BORN MAY 22ND, 1813.

DIED FEB. 13TH, 1883.

PRELUDE. (Tristan, 1865.)

LOHENGRIN'S LEGEND AND FAREWELL. (Lohengrin, 1847.)

RIEGENIED-IVILL. (1861.)

ELISABETH'S GREETING TO THE HALL OF BOWS. (Tannhauser, 1868.)

INTRODUCTION. (The Mastersingers of Nuremberg, 1867.)

POKERS' ADDRESS. (The Mastersingers of Nuremberg, 1867.)

PRELUDE. (Parsifal, 1882.)

SCENA AND ARIA. (Olympus.)

WESER.

"The scene that covers the reason, shall become the rock in the depth, out of which once the lightning strikes the first spring. From it shall the seed of life be born, and a glorious stream of ever young and new coming life. (From Wagner's 'Parsifal' or 'The Holy Grail'.)"

DEATH MARCH. (Oosterhemmering, 1874.)

SOLOISTS:

MR. GABRIELLA BOEMA.

MR. CHAS. R. ADAMS.

MR. HENSCHEL.

When Wagner Died

(Continued from page 7)

previous, but bad times prevented it. At the first indication that the old hall was to go, Mr. Higginson stated that the orchestra must be provided with new quarters if it was to continue; no other building in Boston was adequate. A group was created, accordingly, to raise the funds, and seven years later, Oct. 15, 1900, the new Symphony Hall was opened to the public as the permanent home of the Boston Symphony. Situated at the corner of Massachusetts and Huntington avenues, the building cost about \$750,000.

With a total of thirteen years service to his credit, Gericke resigned the conductorship in 1906. In his place came one of the most widely noted orchestral leaders of the time, Karl Muck, conductor of the Berlin Royal Opera House. So highly was he regarded that the consent of the German Emperor had to be obtained before he was permitted to embark for these shores. He too had great respect for the orchestra and expressed it at his first concert by laying aside the baton in the midst of a Beethoven symphony and permitting the orchestra to proceed on its own.

Muck Gives "Living Voice"

Dr. Muck established even higher artistic standards than his predecessors. Someone of the period has said, "Mr. Gericke left the symphony orchestra a perfect instrument; Dr. Muck has given it a living voice." Among his more palpable works were the introduction of much more contemporary music than had been heard before; a marked decline in the number of soloists appearing with the orchestra together with the insistence that vocal soloists use orchestral rather than piano accompaniment, and a new homogeneity in program-making which led to more complete performances of compositions and fewer excerpts, overtures, and the like.

After his second season, Dr. Muck was recalled to Germany and his place was taken during the ensuing four years by Max Fiedler, whom Muck recommended. Fiedler had much in common with Paur in that he was a conjurer of big effects and sweeping climaxes. Also, he played more for the public than for the specialist and thus endeared himself to the mass of listeners. In 1912, Dr. Muck was once more free to resume his American position and he returned to face one of the most troublous periods in the orchestra's history and one of the most deplorable incidents in his own career.

At the beginning of Muck's fifth season in America, his Emperor went to war. Mr. Higginson had forebodings. His orchestra, its conductors and its traditions were, and always had been, primarily German and Austrian. How would the guns resound in Symphony Hall? As Howe says, it needed but a stray match to ignite the powder

which lay scattered all about.

The editor of the Providence *Journal* provided it on the morning of Oct. 30, 1917, by demanding in his columns that the visiting Boston Symphony and Dr. Muck play "The Star Spangled Banner" at their Providence concert that night as a good "test" for Dr. Muck. The latter was not consulted, according to Mr. Howe, but Mr. Higginson and the orchestra manager decided there was not time to rehearse the anthem nor to change the program, and the editor's demand simply was ignored. With this incident, a hue and cry came up from all over the country.

Mr. Higginson, eighty-three years of age, bewildered and torn between two loyalties, stood behind his conductor. Dr. Muck was arrested eventually as an alien enemy for reasons unknown to the public. After retention in a concentration camp for a period, he resigned his position and returned to Germany.

The greatest metamorphosis in the orchestra's history occurred at the close of the war. Mr. Higginson faced the necessity of giving up his beloved brainchild. He was old, he was no longer able financially to shoulder the burden, and the whole project showed signs of entering a new phase of which he could scarcely be a part. Accordingly, he abdicated and entrusted the full responsibility of the orchestra to nine trustees, who had little difficulty in obtaining anonymous guarantors to meet the deficit. "I have had my day, and had great comfort from the orchestra," wrote Henry L. Higginson. On Nov. 14, 1919, he died.

Rabaud Engaged

In harmony with the temper of the times, the trustees obtained the services of Henri Rabaud, French composer, as conductor for the first season under their auspices. And there were some changes in the personnel, mainly among the woodwind, which brought in a number of French musicians. Rabaud was not immediately available, so the season began under the direction of Pierre Monteux, another Frenchman, who had been conducting at the Metropolitan Opera in New York. Rabaud was best known in America for his opera, "Marouf" which was in the repertoire of the Metropolitan at the time. During his year in Boston, Rabaud gave pleasing, well-mannered and even elegant performances of standard works, thoughtfully balanced by compositions representing his native land.

Monteux was the logical choice for the following year. He had already demonstrated his ability to whip the orchestra into shape on short notice and he was a technician of the first order. He took the baton in 1919 just in time to deal with

the orchestra strike which took place in 1920. Eighty musicians formally demanded higher wages and the question of unionization, which had arisen once before, again presented itself. The trustees declared they had no immediate means of obtaining the added funds, and the matter stood at an impasse until the concertmaster, Frederic Fradkin, refused to rise when Mr. Monteux signalled the orchestra to acknowledge applause at an afternoon concert. Fradkin was dismissed, and in protest a large number of musicians refused to play the concert of the following evening.

An appeal to the men at the last moment to keep faith with the public already assembled in the hall rallied fifty-six players, and Mr. Monteux conducted this little band in an impromptu program devised on the spot to suit the depleted personnel. Only five of the strikers ever returned to the fold. Hence Monteux faced the disheartening necessity of rebuilding the orchestra, especially the strings, and at the same time maintaining its illustrious reputation.

Rehabilitation

Public and critics were aware that, for a time, the Boston Symphony was not what it had been. But so intensely did Monteux work with his raw material, and so painstakingly did he fashion the new structure in the succeeding seasons, that long strides toward rehabilitation were effected. There was much controversy over the music Mr. Monteux performed. He was friendlier, by a great deal, to modern music than anyone before him had been and he introduced a long list of contemporary composers.

Today the Boston Symphony carries on near the zenith of perfection with Serge Koussevitzky as its guiding spirit. A graduate of the Moscow Conservatory in his native Russia, the young Koussevitzky first won recognition for his remarkable accomplishments as a wizard with the most intractable of instruments, the string-bass. Subsequently he attracted general attention as guest conductor of the London Symphony and with his Concerts Koussevitzky in Paris. A new and remarkable enthusiasm greeted him in Boston when he first went before Symphony Hall patrons with a program comprising a Vivaldi Concerto, Brahms's "Haydn Variations"; Berlioz's "Roman Carnival" Overture, Honegger's "Pacific 231" and "Poème d'Extase" by Scriabin. Preceding report had it that the new conductor possessed a consuming interest in new music and a way of his own with the classics. Twelve years have established these things as truths which represent Dr. Koussevitzky's particular genius.

In 1931 was celebrated the fiftieth anniversary of the Boston Symphony. The orchestra's first conductor, now Sir George Henschel and now eighty years old, returned from England to look again upon the organization he had cradled a half-century before and to conduct, with the exception of one composition, a complete duplication of the inaugural program of 1881. Every player was a stranger to Henschel, but in the audience there was a handful who remembered.

The management of the concerts was entirely in the hands of Music Hall officials at the beginning. In 1885 Charles A. Ellis became manager of the Music Hall and conducted all of the orchestra's affairs until his retirement in 1918, when he was succeeded by William H. Brennan. The present manager, George E. Judd, formerly assistant manager, took up his duties in 1935, upon the death of Mr. Brennan.

Founding of 'The Friends'

The only other administrative change in recent years was the founding of the Friends of the Boston Symphony Orchestra by Edward A. Taft, whose purpose it is to raise as much as possible of the annual deficit. Its members number well over 2,000 and are to be found in New York, Brooklyn, Providence and other cities in addition to Boston. According to Manager Judd, the operating deficit last year was \$85,000, which, he reports, represents an improvement of over \$50,000 compared to the preceding year.

With the passing of years the orchestra has been increasingly more sparing in its use of soloists. Guest conductors appear during the two weeks respite which Mr. Koussevitzky takes annually in mid-season. Among these have been Henry Hadley (1925); Michael Press and Eugene Goossens (1926); Alfredo Casella and Ottorino Respighi (1927); Sir Thomas Beecham and Maurice Ravel (1928); E. Fernandez Arbos and Arthur Honegger (1929); Mr. Goossens and Alexander Glazounoff (1930); Messrs. Hadley and Arbos (1931); Chalmers Clifton and Gustav Holst (1932); Albert Stoessel and Richard Burgin, the orchestra's assistant conductor and concert master, (1933); Sir Henry Wood (1934); Adrian Boult (1935) and Dmitri Mitropoulos (1936).

Throughout its history, the Boston Symphony has been, and is today, probably the most firmly rooted orchestral body in the country. Magnificently imagined, well born, ingeniously directed and expertly managed, it has brooked growing pains, internal and external crisis and metamorphoses which would have extinguished less propitious enterprises. It continues one of the great lights of musical art in America.



Dear Musical America:

Offhand, you wouldn't think of the Olympics as the springboard for a discussion of musical notation, now would you? I didn't, either, until I read an article from Paris in your *MUSICAL AMERICA*. From it I learned that among the new French works introduced by the Pasdeloup Orchestra was a 'Fanfare for the Eleventh Olympiad', by Louis Beydts. One sentence in the article caught my eye. "Depicting out-of-door vigor", it read in part, "the composer . . . has built his thematic material on the notes corresponding to the letters S. P. O. R. T."

Now, I am willing to confess that I am no authority on musical notation. Frankly, I am not given to pedagogical research, and I have small use for such dry-as-dust matters. I know, of course, of canons written on the name BACH, and of the motto, "Free but glad", that Brahms worked into various of his compositions; also an anagram on the name of Agathe von Siebold. Still, how a musician could build a composition on notes corresponding to the letters S. P. O. R. T. bothered me until I finally called upon a friend of mine who is an authority on contemporary French music.

Here is what I learned: Present-day French composers (and, for all I know, composers of other lands) occasionally find the letters A, B, C, D, E, F, G of the musical alphabet too limited for their musico-literary purposes. They may wish to honor the memory of a recently-deceased musician by composing music based on the letters of his name; or they may have other purposes in mind, as in the 'Fanfare on S. P. O. R. T.'. At any rate, they have worked out a scheme (very simple when you're in on the secret) of notation to meet their purposes. The following chart sums the whole matter up:

Notes

A . . .	H . . .	O . . .	V
B . . .	I . . .	P . . .	W
C . . .	J . . .	Q . . .	X
D . . .	K . . .	R . . .	Y
E . . .	L . . .	S . . .	Z
F . . .	M . . .	T	
G . . .	N . . .	U	

In other words, either H, O or V may be used in place of the letter A when occasion demands; I, P, and W may be substituted for B—and so on. Thus, Gabriel Pierné wrote a prelude on the name of Paul Dukas and Ravel a minuet on the name of Haydn, following the scheme set forth in the chart

given above. I trust I have made the matter clear. But I won't promise to answer any queries as to what would happen if the word were "phthisis" or the Russian equivalent of "shizopodous." Come to think of it, however, I have heard music that sounded just like that.

* * *

Such is the curiosity of my kind, that in moments not otherwise dedicated to trying to fathom mysteries about the opera singers of today, I find myself wondering what has become of some of the most illustrious ones of a little earlier time. Often, the books don't say. Nothing of fact or rumor comes to me about various celebrities who once could scarcely have blinked an eye without the multitudes knowing all about it. Though several of those who have been on my mind would be very old now, I have been unable to discover any record of their deaths.

What about Sofia Scalchi, for instance—once described as the only contralto who had a different register for every note, but who stood shoulder to shoulder with Patti in the fame of her era? Is she living? She would be eighty-six.

And what of Hélène Hastreiter, the brilliant Orfeo of the American Opera Company, who would be seventy-eight? I am told that charming Emma Juch (Mrs. Wellman) with whom she sang with great success, has heard nothing about her for years. The last I can recall, she was in Italy, the wife of an eminent medical man.

I am completely in the dark also about Pauline L'Allemand, the first American Lakmé. She had a tragic career, I have heard, after leaving the stage, but no one seems to be able to tell me whether she is still living.

I've heard nothing of Suzanne Adams for years—one of the most charming of American Marguerites.

* * *

Since critics are expected to disagree, the thing that has most interested me in what they have been writing about John Barbirolli as conductor of the New York Philharmonic-Symphony is that—whatever their views on the symphony or tone poem of a particular program—they seem to unite in commending his orchestral accompaniments for soloists.

And it is in the unusual number of such soloists presented, so far, that this season of the Philharmonic takes on a new and perhaps significant aspect, as I see it from my highly uncritical perch midway between heaven, earth and, shall we say, Atlantic City.

Some of us, you may remember, have been protesting for years about the neglect of the concerto literature in our symphonic programs, contending that in inspiration it compares very favorably with the literature of symphony. Others, more worldly minded than we possibly could be, have argued that the way to get results at the boxoffice was to feature soloists at orchestral concerts.

Somehow, these arguments seem to fit in neatly with the present situation. We are hearing more concertos. The Philharmonic reports an increased attendance, particularly for the Sunday concerts. If the records kept by one of my imps are correct there has been a celebrity soloist for each of the Philharmonic's Sunday concerts, save only the very first one of the season. And for that matter, only five of about a score of mid-week and Saturday concerts have abjured the aid of the "assisting artist". Four pianists, two violinists, a 'cellist and two singers have done their bit for the cause, at this writing.

Now Mr. Barbirolli, it may be remembered, built something of a reputation

for himself, accompanying famous soloists in England. Americans knew him before he was engaged by the Philharmonic primarily by virtue of various gramophone recordings in which he had led the supporting orchestra for noted artists. Orchestral policy and conductor's personality would thus seem to be well matched. Without trying to pry into the secret processes of the minds of those whose duty it was to find pre-

to aged opera singers in Copenhagen when we have needy old and young that we wish to help here in our own country? No, my dear Mephisto, I didn't do anything so rash or unpatriotic!

"In Copenhagen they paid me a very high fee free of tax for a concert and their King graciously bestowed a medal of the highest order on me after a charity performance of 'La Bohème' at the Royal Opera. And in Stock-

SCHERZANDO SKETCHES

By George Hager

No. 17



"Ah, but think how interesting this will make my biography!"

cisely the right leader for the Philharmonic and thereby bridge over the gap resulting from the departure of Mr. Toscanini, who was none too fond of soloists, as you may recall, it may be noted that—

But you do the noting. I am really very rusty on my algebraic equations and I wouldn't want to be caught in the act of letting A equal the wrong thing, thus getting an incorrect answer in trying to figure out that $A + B + C - D \times G + Q =$ a pleased directorate and a 3-year contract.

* * *

Now that a psychiatrist has pronounced 'Alice in Wonderland' a sadistic book, I hesitate to commit myself on any subject that has any appeal whatever to the risibles. I wouldn't want any of you to be accused of having a cruelty complex, or some sort of perversity connected with the gelastic muscles. But, inhuman as it may be, I find myself secretly amused by a Philadelphia paper's reference to the debut of Richard Crooks at the Metropolitan, which, the paper says, was made in 1933 in De Griex's 'Manon'. By the same token, he since has sung in Alfredo's 'Traviata', Pinkerton's 'Madama Butterfly', the Viscount's 'Linda di Chamounix', and, on New Year's night, Faust's 'Faust'.

* * *

Since truthfulness remains one of the cardinal virtues, I think you all should know what a good girl is Grace Moore. All in the interest of veracity, she has written me a letter, and I really don't think she will be angry if I share it with you.

Here it is:

"Dear Mephisto: Recently my attention was called to an article in your August, 1936, column. I hope it is not too late to correct it, for I'm a stickler for the truth!

"And why should I be giving \$4,000

holm they gave me two big and generous fees for concerts and the medal of highest honor from their gracious King even though I didn't have time for a charity performance there!!

"The Scandinavians are the most hospitable and musical minded people in Europe and I would do almost anything for them, but charity donations begin at home—right here in America.

"The Season's Greetings from—GRACE MOORE."

To which I can only reply "Godt nytt ar", or, since well-wishing also begins at home, "Happy new year".

* * *

Poor old Oscar Hammerstein! If it isn't one thing about him, it's another—and always was, if you understand me! This time it's a bronze statue of him which disappeared when his son Arthur sold his theatre at Broadway and Fifty-third Street. Oscar's oldtime henchman, George Blumenthal, who last spring was delivered of a fine nine-pound book that dealt in extenso with Hammerstein's lengthy and varied troubles, found the statue in a Centre Street junk shop. Mr. Blumenthal hopes to have the statue erected somewhere in Times Square, where Oscar was always building theatres and having them sold over his head, as a sort of memorial. Well, to paraphrase Hamlet:

Imperial Oscar, dead and turned to junk,

Warns Broadway managers: "Beware the Bunk!"

rhymes your

Mephisto

'HALKA' IN BERLIN

Moniuszko's Opera Is Performed as a Further Contribution to the Polish-German Cultural Agreement — Verdi's 'Don Carlos' Revived by the State Opera After Interval of a Decade



Scherl

Franziska von Dobay as Elizabeth in Verdi's 'Don Carlos'

By GERALDINE DE COURCY

BERLIN, Jan. 1.

At the State Opera the month of November was distinguished by the revival of Verdi's 'Don Carlos', after an absence of ten years, and the first Berlin performance of Stanislaw Moniuszko's 'Halka', as a further contribution to the Polish-German cultural agreement, which was initiated by the first German performance of the same work in Hamburg about a year and a half ago.

The Verdi work was a fairly equal mixture of the excellent and the indifferent, but since the negative qualities were splashed irregularly over the entire canvas, the final impression was less satisfactory than it should have been, considering the admirable singing. Edmund Erpf's scenery followed all the standardized formulae of grand opera, but displayed so little of the phosphorescent shimmer of imagination as to provide little more than painted backgrounds exhibiting the greatest possible economy of color and line. The next error was to entrust the orchestra to Werner Egk, who has definite ideas of his own about the interpretation of Italian opera, and seized this opportunity for making a public demonstration of his theories. The press, of course, had no comments to make; but the lack of suavity in the orchestra, and the vain struggles of the singers to escape even momentarily into the calm waters of *mezzo voce*, gave the first-nighters courage to voice audibly their disappointment at being deprived of Leo Blech in a work that is essentially of his kingdom.

Franz Voelker, Margarete Klose, Herbert Janssen, and Josef von Manowarda were in brilliant form—especially the latter, whose singing of the 'Ella giammai mi amo' recalled memories of Chaliapine. In a work that requires the most skillful art to hide its defects, only a total lack of foresight on the part of some one could so decimate its forces by wanton experimentation, as was done on this occasion; yet on top of everything else a change in cast was also made at the eleventh hour. This diverted the role of Elizabeth from Tiana Lemnitz to Francisca von Dobay. She undoubtedly did the best she could; but her modest talents are not enough to stand the proximity of so many stars of the first order, and the whole performance suffered in consequence.

'Halka' came under a more favorable influence, and proved an excellent per-

formance, as well as a very delightful new acquaintance for those whose ways do not take them to Poland, where it is hailed and revered as the national opera, and the most perfect expression in music of the Polish soul. For a work that boasts a record of over a thousand performances in Warsaw alone, and is so kindred in style and sentiment to lyrical works that are closest to the German heart, it seems strange that it has never figured in the German repertoire. It is filled with melody, is singable and grateful for the singers, and fairly sparkles with the fiery rhythms of the Polish national dances and folksongs.

Heinrich Strohm, intendant of the Hamburg Opera, also produced the work in Berlin in a slightly revised version of the original as the result of his experiences in Hamburg. His assistant in Hamburg, Wilhelm Reinking, designed the scenery, which had the sombre cast of simplicity and reality. The costumes of the Polish aristocracy and peasants of the Carpathians (in which the scene is laid) were correctly reproduced to the minutest detail. In fact, the unmistakable atmosphere of authenticity that pervaded the production awakened an enthusiastic response among the many Poles who were present at the first performance.

Tiana Lemnitz was a most appealing Halka. It must be said that the choice of Karl Neumann as the fickle lover made her passion more comprehensible than her plight, since it was difficult to imagine such a "graceful gentleman" as the "fiend, pitiless, and rough", who brought the jilted maiden to her watery grave in the Vistula. Leo Blech conducted with a verve and temperament that ignited all the inflammable material in the score, and sent a glowing warmth surging through the lyrical passages that inspired both Lemnitz and Marcel Wittrisch to unusual feats of song.

'Rosenkavalier' Is Reinstated

'Rosenkavalier' was also recently reinstated in the repertoire of the State Opera, with new scenery and costumes by Benno von Arndt to replace Prof. Roller's sets, which were destroyed in the fire last summer, and greatly exceeded in color and sumptuousness the present arrangements. Frieda Leider's fine Marschallin, Tiana Lemnitz' captivating Octavian, Maria Cebotari's appealingly girlish Sophie, and Prohaska's Ochs insured a coordinated performance from the vocal side, though Johannes Schüler seemed to have mistaken his orchestra for a military band, in which solicitude for his soloists played no part. Such rough masses of tone as poured forth from the orchestra admitted of no more gradation than the pitiless glare of an arc light.

The State Opera is now giving regular performances of the 'Ring' Cycle, conducted alternately by Robert Heger and Johannes Schüler. Here Schüler appears to much greater advantage, and can give greater rein to his natural virility without confusing the real issue. These Wagner performances, with the full Bayreuth cast, and in the Tietjen-

Praetorius settings, are even finer than their Bayreuth prototypes, particularly 'Rheingold' and 'Götterdämmerung'. Anyone desiring to see the Cycle in all its Bayreuthian rectitude, and for whom Bayreuth is impossible, could not do better than witness these fine performances at the State Opera. When Furtwängler ultimately joins the cast, one will have to go far to find their equal.

Gina Cigna of the Scala gave a guest performance of 'Aida' at the German Opera in the ludicrously provincial setting that has been doing service for at least a decade. She was supported, however, by a cast of the best singers in the ensemble (Willer, Reinmar, Schirp, and Laholm), and displayed a voice of distinctly lyrical quality, with wonderful high tones of astonishing power and sweetness. She also proved herself an actress of exceptional ability, and used her very expressive voice more as a dramatic vehicle than as a musical instrument, pure and simple. She was also scheduled for a 'Tosca' performance, which was subsequently cancelled.

The Philharmonic Orchestra, having been deprived of its guiding genius, Furtwängler, had to meet the demands of its patrons by engaging a list of conductors who could fill the breach for the time without tying the orchestra to any particular one who might be interpreted as a successor to Furtwängler. The list includes Carl Schuricht, Willem Mengelberg, Victor de Sabata, Hermann Abendroth, Hans Pfitzner, Ernest Ansermet, Bernardino Molinari, and Karl Böhm. The first two concerts of the series were conducted by Carl Schuricht, who had Alfred Cortot and Lubka Kolessa as his soloists. At the second concert he gave the original version of Bruckner's Ninth as a further gesture to the Bruckner renaissance which has been sweeping over north Germany, largely through the impetus given by his performances over the Berlin radio of all the Bruckner works in their original "editions."

De Sabata Stirs Enthusiasm

After him we had Mengelberg, who had not appeared in Berlin for ten years, and was given a wonderful ovation, which rose to imposing proportions after his performance of Tchaikovsky's Fifth. And then came Victor de Sabata, the incomparable, in two concerts. Berlin was in an uproar. Such musicianship and artistry as this was something almost unrealizable; and as Sabata's performance increased in splendor and emotional sweep, the public was stirred to a perfect frenzy of enthusiasm. It was one of the memorable occasions when one comes face to face with an artistic personality that brooks no comparison with any previous encounter in the field of art. In fact, it can be said without the faintest shimmer of exaggeration that there was not a single soul in the great audience that filled the Philharmonic who was not shaken to the depths of his being by the stupendousness of the experience. Berlin has been able to think and talk of nothing else since.



Scherl

Tiana Lemnitz as Halka and Marcel Wittrisch as Gontak in Moniuszko's Opera

Sir Thomas Beecham also paid a visit to Berlin with the London Symphony, as the first stop in an extended German tour upon the invitation of the Propaganda Ministry. Though the incense of political benediction and pomp threatened to cloud the artistic message, the musicianship of Sir Thomas is happily too much a thing of the spirit to fall foul of such mortal entanglements. While it was hoped that he would present a program of English works, the 'Enigma' Variations of Elgar was the only British work on a program which shone particularly through a brilliant reading of the 'Carnaval Romain' Overture of Berlioz.

Though Beecham declined the role of missionary, the gospel of British music was preached in an ambitious and laudable way by Leo Borchard, who now conducts most of the popular concerts of the Philharmonic. At a special concert he presented an all-English program, comprising William Walton's new symphony; Vaughan Williams's suite for viola and orchestra, with William Primrose as soloist; an overture by Sir Hamilton Harty, and the 'Tintagel' of Arnold Bax. Borchard's initiative in arranging the program, and the ability with which he surmounted the difficulties of a foreign artistic idiom, can not be too highly praised. His ambition has been carrying him steadily forward since his first appearances with the Berlin Broadcasting Orchestra, and this commendable achievement showed that he has now earned a deserved place with a larger and more discriminating public.

The list of solo concerts has also been larger than usual, and more stars of the first magnitude have figured in the firmament than at any other time within the past four years. Alfred Cortot again drew enthusiastic throngs to Bach Saal for two concerts; Gieseking, and Adrian Aeschbacher, the talented young Swiss pianist, were close seconds in popularity; while such singers as Gigli, Bockelmann, Völker, Erna Berger, and Maria Cebotari (to mention only a very few) all sang to sold-out halls. The English soprano, Phoebe Thomson, made her first bow to Berlin in a well-chosen program of English, French, and German songs, in which she had the able assistance at the piano of Earl Mitchell of Pittsburgh. Mr. Mitchell's expert accompaniments were the object of much praise, and the hope was generally expressed that he might be heard more frequently in Berlin, where accompanists of his rank are now exceedingly scarce.

STRAVINSKY: APOSTLE OF TODAY

O R, do men desire the more substantial and permanent grandeur of genius? Neither has this an immunity. He who by force of will or of thought is great, and overlooks thousands, has the responsibility of overlooking. With every influx of light, comes new danger. Has he light? he must bear witness to the light, and always outrun that sympathy which gives him such keen satisfaction, by his fidelity to new revelations of the incessant soul. He must hate father and mother, wife and child. Has he all the world loves and admires and covets? he must cast behind him their admiration, and afflict them by faithfulness of his truth, and become a by-word and a hissing.

RALPH WALDO EMERSON

By QUAINANCE EATON

"A DOCTOR told me the other day that human beings renew themselves completely every fifteen years," said Igor Stravinsky. "Every fibre, every nerve, every muscle is entirely new; in fact, each most minuscule cell is not itself, but another. How then am I the same man I was fifteen years ago? I am not, nor do I remember, save objectively, how I felt as another man."

This amplifies a significant paragraph in the recently published autobiography of one of the most active storm centres of the musical world for the last quarter of a century. It was a paragraph called to Stravinsky's remembrance in the course of an interview during the Christmas holidays. The composer-conductor was spending a few days with Mr. and Mrs. Samuel Dushkin in New York before going to Canada for engagements, and will return to lead the New York Philharmonic-Symphony for two weeks beginning Jan. 14, conducting some of his own works. The once sensational 'Sacre du Printemps' will be on one of his programs. And it was the 'Sacre' which prompted the paragraph in question. Stravinsky wrote*:

"It is impossible, after the lapse of twenty years, to recall what were the feelings which animated me in composing it. One can recollect facts or incidents with more or less exactitude, but one cannot reconstitute feelings without the risk of distorting them under the influence of the many changes that one has meanwhile undergone."

As the musical world well knows, Stravinsky has gone beyond the 'Sacre', and in other directions.

"If I were to attempt to evaluate the work today, it would be as an objective critic—as objective as any other critic, far more so than most," said he.

Change, growth and development, no matter in what path they may lead, are probably Stravinsky's mainsprings as an artist. One is tempted to quote Emerson again on the subject of consistency. It is no hobgoblin to Stravinsky.

He was examining the volume titled by his name, presented as a consensus of many minds on the subject of his art by Merle Armitage—"un bon ami, très sympathique"—and about which his opinion had been asked by the writer.

"You see the dedication," and he pointed to the list of names, all of whom Mr. Armitage credited with championing the music of Stravinsky, appending to the list the name of Ernest Newman, "who has not."

*Stravinsky: An Autobiography. Simon and Schuster, New York.

**The late Serge Diaghileff, H. G. Wells, Paul Rosenfeld, Olin Downes, Pitts Sanborn, Lawrence Gilman, Boris de Schloezer, Paul Morand, Edmund Wilson, Samuel Dushkin, Ernest Ansermet, Pierre Monteux, Arturo Toscanini, Leopold Stokowski, Otto Klemperer, Serge Koussevitzky, Eugene Goossens, John Martin, Sir Henry Wood.

"Several of these 'who have'** should be at present included among those 'who have not'," murmured the championed one, with a twinkle in his eye.

"You have since changed. Perhaps they have not," suggested the writer.

"No"—and he repudiated the word which he had before used—"it is not so



Igor Stravinsky, a Camera Portrait by Edward Weston. At Right, the Composer Conducting at Rehearsal

much change as growth. You do not say the tree changes. It grows. It never stops being a tree, from the moment it is a seed until it dies. It is always a unity—its own unity, but it develops. *Pour vivre, il faut pousser.*"

This "ever-growing" Stravinsky, this musical lightning that never strikes twice in the same place, prompts bewildered curiosity as each new manifestation of the growing pains is introduced to a world which resists change—or growth, if it must be so. Stravinsky talks about the staging of his new ballet, which is to be produced by the American Ballet in the Metropolitan Opera at the end of April, but you will not know its musical substance until you hear it, and it is more than likely to be nothing that you expect—if, indeed, you know what to expect by this time. He is much amused at its "action," a game of poker.

"The action is purely mechanical," he said, describing in the air gestures which might represent geometrical figures, or might not. "It is called 'Jeu de Cartes en Trois Donnes'—how do you say it, 'deals'."

That still leaves much to the imagination. But Stravinsky would have it so. What we know is that the setting will be of a club room, and as the players are at their game, the real action, by characters representing cards (including the joker), will take place on a lower stage. Stravinsky hopes to be in the audience. He will not conduct it.

It is his conducting that is apt to

raise the only controversy during the Philharmonic fortnight. The music he has chosen has all gone through the three proverbial stages of sin—being first pitied (although the word is too mild), then endured, then embraced. There is nothing scandalous any more in the early 'Fireworks', the thoroughly embraced 'Petrouchka' and 'Firebird', the almost respectable 'Sacre' or the violin concerto, which Dushkin will play, and the Capriccio, in which Beveridge Webster will be piano soloist.

Stravinsky has had a great deal to say about conducting. In his book there are many wrathful passages about the conductor as "interpreter," a being whom he calls "translators, traduttore-traditore (translator-traitor) . . . an absurdity in music, and for the interpreter . . . a source of vanity inevitably leading to the most ridiculous megalomania."

"You have all you need in the printed page of the music," he declared, always ready to talk on this subject. "The classics, how shall you play them? The composer has given you the tempi—granted a certain flexibility, an andante is an andante, an allegro an allegro, and there are even metronome marks



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to guide you in many cases. Then you have dynamic indications—and the notes themselves. Where is the truth? One says, 'Stokowski does it better'. Another claims, 'Koussevitzky does it better'. A third cries, 'Toscanini!' And where is the truth in all of that? The printed page is the truth. Admittedly, it is more difficult to know that truth when the composer is not living to put the seal on it. Contemporary works are the only ones for which we can go to the source for the truth. For the others, go to the music!"

It is perhaps because of this avowed fidelity to black marks on white paper that many listeners profess to find Stravinsky somewhat disappointing as a sounding-board for his own music. They miss the "effects," the "expression," the shadings and nuances which he would scorn in his own conducting and scorns in others. But that is his opinion, and one may respect it, with or without agreeing.

His truth lies in today. Yesterday

was different; tomorrow undoubtedly will be. He would teach "today" first, before the young mind is clogged with "yesterday." It is this awareness of the importance of "now" that keeps him flexible, daring, experimental, at the age of fifty-four. What would make him old, destroy him, would be to take a station, "a place where a person or thing stands."

"It is harder to be a composer than anything else in the world today," he said. "First because of the many noises which one must hear, cannot guard against. The streets, the neighbors, the radios—even when the radio is turned off, the vibrations that I know are going on everywhere, waiting to be released in oft-times malevolent sounds from that little box, have the power to disturb a sensitive human being."

"But it has always been difficult to be a composer. A doctor confirmed that for me, too. Inside one's ears are the instruments for balancing the whole body. One tiny muscle there is drawn so tightly all the time, with the effort to receive and transmit the sensations made by the music I am hearing in my mind, together with the impressions or interruptions from the outside, that it affects the whole system. Sometimes I have staggered when I got up to walk after a long period of concentration on composition. And the effect on the nervous system is equally severe."

The writer goes in fear and trembling here. That was a delicate passage in the French which Stravinsky insists on speaking, even though he understands more English than he will let you know. Misquotation is another form of "misinterpretation" to Stravinsky, and he has reviled journalistic "interpreters" along with "translator-conductors". If the writer's fear is justified, she hopes not to share the fate of André Gide, related by Stravinsky as a parable explaining his own reputation for dealing formidably with misrepresenting interviewers and other people to whom he has an aversion.

"Gide possessed a little animal which he took with him on a long sea voyage," began Stravinsky. "The animal was peculiar in that it slept most of the time, head downward. Gide carried it on his shoulder and the little thing passed the voyage very peacefully, as long as Gide was serene. But the moment came for debarking, and Gide said 'We must hurry, hurry, trunks to be packed, things to be seen to!' His nervousness communicated itself to the beast, who at once woke up, became furious and turned on its erstwhile protector and friend with anger and hate."

"No," said Stravinsky with a disarming grin, "I am not exactly like that. But I am not always so pleasant. And when the telephone keeps on ringing, and people must see me for this and that, and interviewers misquote me—"

Thus one hesitates to "go journalistic" with Stravinsky, not only because of fear of retribution, but also because any attempt to relate the artist to the man would probably be fruitless. It might be best to let it go by quoting his own singularly revealing words on the subject of music itself, and so close on an authentic note from an autobiography written, as he said, as if "to his equals, with no pretense at 'talking down'". This passage is this:*

"Music is, by its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. . . ."

"Music is the sole domain in which man realizes the present. By the imperfection of his nature, man is doomed to submit to the passage of time—to its categories of past and future—without ever being able to give substance, and therefore stability, to the category of the present."

"The phenomenon of music is given to us with the sole purpose of establishing an order in things, including, and particularly, the co-ordination between man and time."

BOSTON SYMPHONY PRESENTS NATIVE WORKS

Koussevitzky Conducts Suite by Arthur Foote and Concerto by MacDowell—Howard Godding Is Soloist — Debussy's 'Saint-Sebastien' Given

BOSTON, Jan. 5.

Two American composers and one American soloist distinguished the programs of the Friday-Saturday series of Boston Symphony concerts on Dec. 18-19, conducted by Dr. Koussevitzky, and arranged as follows:

Suite in E Major, Op. 63, for string orchestra.....Foote
Concerto No. 2, in D Minor, Op. 23, for piano and orchestra.....MacDowell
Soloist: Howard Godding
Symphony No. 4, in E Minor, Op. 98, Brahms

It will be recalled that Edward Mac-

Dowell was born in New York City on Dec. 18. Therefore it was fitting that the seventy-fifth anniversary of his birth should have been marked on that date this year by the performance of the concerto which he himself played with this orchestra nearly half a century ago. Boston has always considered MacDowell one of her sons, since he made this city his home upon his return from Europe in 1888; and the Boston Symphony has consistently brought forward, year after year, his various orchestral works. In commemoration of his birth and achievements, and the contribution to musical art which he made, the gallery of Symphony Hall has housed an exhibition of original MacDowell manuscripts, together with scores, portraits, and sculptures of the composer.

Of the concerto much has already been written, and further analysis appears superfluous. Upon this occasion, its melodious flow was uninterrupted, its characteristic harmonies well pointed. Mr. Godding, the soloist, made his first appearance with this orchestra in 1917 in Sanders Theatre (Cambridge), when he played the same concerto. Those who have observed his work through subsequent years have been gratified at his increase in musical stature. His rhythmic sense is keener, his technique firmer. He is also now displaying a commendable stride forward in the art of interpretation, and at this concert gave a satisfying performance, with Dr. Koussevitzky and the orchestra providing an excellent accompanying ensemble.

Music from the pen of Arthur Foote seldom disappoints the listener. The critic takes delight in the craftsmanship he displays, as well as in his ability to provide pleasant combinations of melody and harmony without becoming trite; while the more casual listener is never at a loss concerning the composer's intentions and message. The performance of his suite was irreproachable and altogether delightful, with Mr. Foote himself (he is now 83 years old, it should be remembered) appearing upon the platform with firm, unfaltering tread, to receive a real ovation from orchestra as well as audience.

A last-minute substitution of the fourth symphony of Brahms instead of the third, as originally announced, was a little disappointing. The fourth was, however, performed in the usual Koussevitzkian manner, and received enthusiastic applause.

Piatigorsky Plays Dvorak

Early in the season Dr. Koussevitzky announced a revival of Debussy's 'Le Martyre de Saint-Sebastien', after the mystery play of Gabriele d'Annunzio. The work was last performed at these concerts in 1930, with the Cecilia Society supplying the choral passages, and Mme. Ritter-Ciampi the solos. The dates of performance were Dec. 24-26. Gregor Piatigorsky appeared as soloist at the same concerts, the program standing as follows:

'Le Martyre de Saint-Sebastien'.....Debussy
The Cecilia Society (Arthur Fiedler, Conductor)
Soprano soloist: Olga Averino
Concerto in B Minor, Op. 104, for 'cello.....Dvorak

Gregor Piatigorsky

The Debussy work, it may be recalled, was written for the dancer Ida Rubinstein some twenty-five years ago. To gain the most from the score today the listener must be prepared to forget what he has heard by way of harmonic and melodic development during the past two and one half decades, in addition to reminding himself that Debussy wrote music both impressionistic and decorative. It suggests moods rather than actualities. It is music such as no one but Debussy would probably evolve; but it created anew, at least in the mind of one listener, the impression that the composer had taken a larger order than he could comfortably fill, considering his circumscribed and idiomatic vocabulary. There are moments of great uplift, especially in 'The Broken Laurel', but the concentration demanded of the listener is enormous, and a day-before-Christmas audience is not prepared to lean heavily in that direction. The

chorus sang superbly, and Mme. Averino gave a most artistic interpretation of the part assigned the soloist, although not in her best voice Friday afternoon. Mr. Piatigorsky played magnificently, and those who left the hall during the Allegro movement missed a beautiful performance of the Adagio which followed. The orchestra gave a more uniformly good account of itself in the Dvorak than in the Debussy score.



Edward MacDowell, Whose Piano Concerto Was Given in Honor of the 75th Anniversary of His Birth

The second concert of the Tuesday

afternoon series by the Boston Symphony was conducted by Dr. Koussevitzky on the afternoon of Dec. 22, and included the Overture to 'Oberon', by Weber; the Symphony No. 4, in D Minor, Op. 120, by Schumann; and three Wagner items, 'A Siegfried Idyl',

'Forest Murmurs' (from Siegfried), and the Overture to 'Tannhäuser'. There are a few operatic excerpts which transplant so successfully to the concert hall that the listener is inclined to be supercritical of them when they are heard as part of an operatic performance. Such excerpts are those of the Overtures to 'Oberon' and 'Tannhäuser'. Few opera orchestras are prepared to give the full measure of sonority and polish that a major symphony may give. Especially is this true of the work of the Boston organization, which on this occasion gave its best to each number, which is to say that the performance could not have been improved. Since the 'Idyl' was first performed on Christmas morning, there was really reason for including it upon a symphony program which came off within three days of Christmas. GRACE MAY STUTSMAN



Arthur Foote, Whose Suite Was Played by the Boston Symphony

The glitter of the Rimsky-Korsakoff score appeared somewhat anti-climactic after the pulsing brilliance of the symphony. It very evidently gave joy to the holiday audience. Dr. Koussevitzky proved himself an astute program builder when he paraded this transparent and spectacular musical cortège before the imagination of the listener. It was unfortunate that faulty intonation should have marred the work of the solo violin, especially in the production of the harmonics, which the composer destined to form a vital part of the work. Orchestrally, the performance was given with elan, and won applause which was both spontaneous and prolonged.

GRACE MAY STUTSMAN

KOUSSEVITZKY GIVES RUSSIAN PROGRAM

Rachmaninoff's Illness Makes Shift in Boston Symphony Program Necessary

BOSTON, Jan. 5.—The sudden indisposition of Sergei Rachmaninoff, who was to have appeared as soloist with the Boston Symphony on Jan. 1 and 2, necessitated a quick shift in the arrangement of the program, which Dr. Koussevitzky prepared as follows:

Symphony No. 6, in B Minor ('Pathétique').....Tchaikovsky
Symphonic Suite 'Schéhérazade'.....Rimsky-Korsakoff

It was a strikingly eloquent performance of the Tchaikovsky symphony. The opening measures were singularly poignant, and the ensuing second theme was brought to a dramatic pianissimo close which placed startling emphasis upon the crashing chord that introduces the development section of the movement. The third movement was taken at a tremendous pace. The performance brought forward the entire gamut of virtuoso qualities of the Bostonians, and roused the audience to impulsive applause.

The second concert of the Tuesday

American Guild of Organists Holds Christmas Party

Under the chairmanship of George William Volkel, organist of Emanuel Episcopal Church, Brooklyn, the American Guild of Organists held its annual Christmas Party at Schrafft's Florentine Room, New York, on Dec. 28. There was carol singing, exchange of gifts around the Christmas tree, and dancing.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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VIENNA OPERA REVIVES KIENZL'S 'QUIXOTE'

Work of Eighty-Year-Old Composer-Librettist, First Performed in Berlin Thirty-Eight Years Ago, Is Warmly Applauded—Walter Conducts 'Tristan'

By DR. PAUL STEFAN
VIENNA, Jan. 1.

The State Opera produced the first novelty of the season, Wilhelm Kienzl's 'Don Quixote'. The composer, who will be eighty in January, is one of the most representative Austrian dramatists. It has been his fondest wish to bring about a revision of the criticism of this 'Don Quixote' of his, which he looks upon as the most characteristic of his works. Thus the work, which was first performed in Berlin thirty-eight years ago, was staged by the State Opera with the very best resources at its command. The public received the composer (he wrote his libretto himself) with a storm of applause.

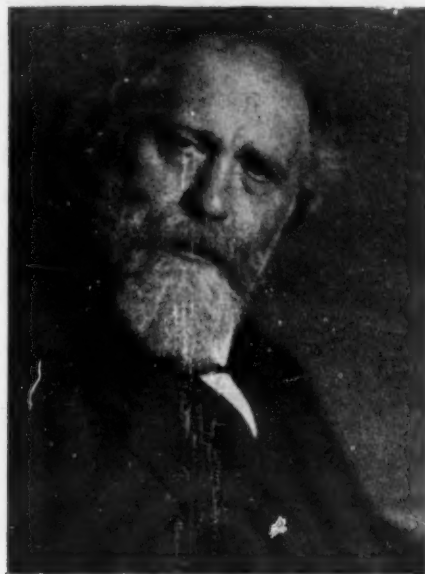
The opera treats of several episodes out of the novel: the setting forth of the knight; his adventures at the court of the prince; his charge on the wooden horse against the giant who is supposed to have captured his Dulcinea; the duel

he conducted only one, with a very colorful program, which was not homogeneous but was most suitable for the unfolding of his great abilities as a virtuoso. Bruno Walter, who has been missed for a long time, introduced himself immediately in the Opera House with a 'Tristan', and perhaps almost more conspicuously by taking over without a rehearsal an opera of the repertoire, 'Aida', with which he celebrated an especial triumph: it was the same work which he had conducted for his



Felix Weingartner, Who Conducted the 'Don Quixote' Revival

debut in Vienna thirty-five years ago. The occasion of his 'jumping into the breach' was a guest performance of the well-known Italian soprano Gina Cigna, who had also taken the role of Tosca at the State Opera. Her qualities were clearly recognized and uncommonly appreciated in Vienna too. A 'Walküre' performance under the baton of Walter was just as suddenly announced. Then, too, the series of operas, such as 'Orpheus', 'Eugen Onegin', which he has been rehearsing for some time. In the concert hall Walter prepared for us a special festival, with a performance of the 'German Requiem', which was preceded by the 'Schicksalslied' ('Song of Fate') of Brahms. In the way of guest conductors in the concert hall we greeted Volkmar Andreae (Zürich), who



Wilhelm Kienzl, Whose 'Don Quixote', Was Revived by the Vienna State Opera

conducted a stirring performance of the 'Missa solemnis', and the chief musical director of Dresden, Dr. Karl Böhm.

There have been many guests in the concert hall—for instance, Casella, who appeared on several evenings as composer, pianist, and conductor, together with his constant companion, the cellist Bonucci. Herman Scherchen conducted in brilliant fashion with the Viennese concert orchestra Bach's 'Musikalisches Opfer' ('Musical Offering') and 'Die Kunst der Fuge' ('The Art of Fugue'), in the version of the Geneva musician Vuataz, proving the vitality of these difficult works. There was also an orchestral evening, with little-known works of Mozart, among them a piano concerto in E Flat, which is almost never played, and which had only been on the repertoire of Busoni. In this, Clara Haskil was an excellent interpreter of the solo part. The presence of Scherchen almost at the same time with that of Toscanini revolutionized musical life in Vienna from another side.

We heard Lauri-Volpi, who with the undiminished brilliance of his great voice sang a duet with young Daisy Halban-Kurz. She was a worthy partner for him. Marian Anderson once more had such success with the public that after a concert completely sold out she had to give a second one immediately.

ly. Very interesting was our introduction to Mary Costes, the wife of the well-known aviator. She is a native Russian, and has a pleasant mezzo-soprano voice.

Pianists included Brailowsky, who triumphed with Chopin and a large repertoire; the graceful French woman, Lucienne Delforge, who played from the works of contemporary French composers; the Swiss Schnabel pupil, Adrian Aeschbacher; the English harpsichordist, Lucy Wallace, who manages her splendid instrument in a masterly fashion. As violinists came Prihoda and (strange to say, for the first time) Efrem Zimbalist, who played the concerto by Mendelssohn very beautifully and in grand style. As cellist, Stefan Auber had a continuous success, being one of the most talented of the young generation.

Rosé Quartet Plays

It must be noted that the seventy-four-year-old Arnold Rosé, as head of the quartet, is leading his group now for the fifty-third year, still a master of chamber music (and a brilliant soloist of the Philharmonic Orchestra). On the program of the first Rosé Quartet evening was the string quintet of Brahms, which had been played from the manuscript for the first time at a Rosé evening.

The Viennese Mozart Society had a special guest for its Liszt celebration: Daniela Thode, née Von Bülow, the daughter of Hans von Bülow and his wife Cosima, who later married Richard Wagner. She spoke on the friendship between Wagner and Liszt, and then played with Weingartner on two pianos the symphonic poem of her grandfather Liszt, 'Orpheus'.

TOSCANINI CONDUCTS PALESTINE SYMPHONY

Leaves Stage in Rage When Flashlight Photograph Is Taken in Midst of Ovation

TEL AVIV, PALESTINE, Jan. 2.—Arturo Toscanini conducted the newly-formed Palestine Symphony, composed mostly of Jewish refugees, in its first concert on Dec. 26 in the new concert hall overlooking the Mediterranean. At the end of the program, which included Schubert's 'Unfinished' Symphony; Brahms's Symphony in D; Rossini's Overture, 'Scala di Seta'; the 'Nocturne' and Scherzo from Mendelssohn's 'A Midsummer Night's Dream' music; and Weber's Overture to 'Oberon', an incident similar to that which occurred at the conclusion of the maestro's farewell concert in New York caused him to leave the stage in a rage when a flashlight photograph was taken. He went to his dressing room, and refused to return for the plaudits of the audience.

Bronislaw Huberman, who organized the orchestra, expressed thanks on behalf of himself and of all Palestine Jewry to Toscanini for coming to conduct the opening concerts in the three principal cities of Tel Aviv, Jerusalem, and Haifa.

When the automobiles carrying the seventy-two members of the orchestra went from Haifa to Jerusalem on Jan. 1, they were stoned in passing through Nablus. The musicians escaped injury. Toscanini was not among them, having postponed his departure at the last moment.



Arnold Rosé, Head of the Rosé Quartet for Fifty-three Years

with the supposed magician, who is in reality the fiancé of Don Quixote's niece, who conquers the poor old man easily, and enjoins him to go home and not be a knight-errant any more. Don Quixote recognizes the folly of the books of chivalry, and dies at home. Kienzl's music is derived less from Wagner than from the older German and Romantic grand opera. It is excellently done, and may perhaps be able to fascinate, without being able to attain to the popular effects of his 'Evangeliemann'. But the performance was very well justified; and the impression which it made, particularly on the audience at the premiere, was great. Weingartner, an old personal friend and fellow-student of Kienzl, conducted; Wallerstein was stagemanager; and Jerger, one of the best actors among the singers, gave a convincing Don Quixote.

Two Conductors Return

The great conductors of these last weeks have been de Sabata and Bruno Walter. Vittorio de Sabata was Toscanini's immediate predecessor in the Philharmonic concerts. Unfortunately

ORCHESTRA MANAGERS MEET IN ST. LOUIS

Problems of Management Are Discussed—Financial Report Made

ST. LOUIS, Jan. 5.—Problems of management and other matters of interest were discussed in a two-day meeting held here on Dec. 17 and 18, which was attended by thirteen managers of the leading symphony orchestras in the United States. Among the problems discussed were campaign methods for building audiences and raising funds, ways of financing deficits, the effect of radio broadcasting on attendance, and the advisability of opera productions by symphony orchestras.

Although informal in nature, the meetings disclosed many interesting facts pertaining to financial matters. In the first consolidated financial report ever made by orchestra managers it was learned that \$4,346,500 was set as the

combined annual budget of thirteen leading orchestras. Of the total combined budget \$2,782,100 is earned by income, leaving a total deficit of \$1,564,400, or an average of \$120,339 per orchestra. An estimated number of 3,500,000 persons attended the 1,200 concerts given annually by the orchestras, which employ 1,100 musicians.

Arthur J. Gaines, manager of the St. Louis Symphony, was host to the visitors. Those who attended were: George E. Judd, Boston; Arthur Judson, New York (also president of the Columbia Concerts Association); Alfred Reginald Allen, Philadelphia; Henry Voegeli, Chicago; Carl Vosburgh, Cleveland; Theo Gannon, Cincinnati; Mrs. Carlyle Scott, Minneapolis; Grace Kaufmann, Kansas City; Murray Paterson, Detroit; Arthur M. See, Rochester; Walter B. Howe, Secretary, National Orchestral Association, Washington, D. C.

HERBERT W. COST

First Metropolitan Weeks Bring Many Debuts

TWO superb performances of 'Tristan und Isolde', the first on the evening of Dec. 23 (the second night of the new season) the other on the afternoon of Jan. 2, held in thrall audiences that seemed devoutly cognizant of the nature of the revelations bestowed on them. Of the two, perhaps the first representation was a little the more electrical, if in ways too intangible to particularize.

Having proved in the season's opening performance of 'Die Walküre' that she had returned to the opera at very nearly the top of her vocal form, Kirsten Flagstad poured forth for the 'Tristan' representation of two days later such a glory of tone as even she has seldom equalled in her unforgettable embodiments of Isolde. Moreover, she had intensified many details of her acting, particularly in the first act, in a manner to indicate that, for her, Isolde is a growing part, as it should be in view of the relatively limited number of appearances she has made as the Irish princess. The Flagstad Isolde is still young, supreme though it is. And the voice, as heard with new wonder on her return to the opera this year, is a voice above all things young and fresh in its quality and its power.

Lauritz Melchior sang the role of Tristan with the beauty and the nobility of tone that have made him the co-partner of Mme. Flagstad in the great series of performances that have written a new page of splendor for the Metropolitan. The new Brangäne of Kerstin Thorborg was impressive and gratifying, in much the same way that her Fricka had been in the opening 'Walküre'. She costumed the role appropriately—something by no means always to be said of Brangänes—she was vivid and pictorial in action, without unduly focussing attention on details, and she sang with much intelligence and sympathy. She summoned beautiful upper notes for the tower warning, which she delivered smoothly, though the voice again had moments of unsteadiness and was not uniformly rich of quality. Again the actress seemed to predominate over the singer.

The King Marke of the Wednesday evening performance was Emanuel List. He sang the role with understanding and restraint, achieving in the long lament some well-poised soft phrases. Julius Huehn's Kurwenal has improved in marked degree, though it still needs to mellow, both musically and in characterization. In the final scene, particularly, he does not succeed in concealing his youth. Tristan's old servitor is too active, too excitable, too much given to violent gesticulation and other bodily illustration of how he feels. One fears he is not a very soothing nurse for a sick man. But it is to be noted that Mr. Huehn achieves some details—like the jubilant outcry when Kurwenal finally sights the long-awaited ship—with a success not to be credited to any other recent Kurwenal at the Metropolitan.

With Hans Clemens to sing competently the music of the young sailor, that of the old shepherd was passed on to a newcomer, Karl Laufkötter, who made a favorable

Vina Bovy Makes Bow in 'La Traviata'—Karl Laufkötter and Irene Jessner Heard for First Time—Sydney Rayner Sings in 'Cavalleria' and Arthur Carron in 'Pagliacci'—Muriel Dickson, Natalie Bodanya and George Rasely Re-Appear in 'The Bartered Bride'—Lucielle Browning, Norman Cordon and Wilfred Engleman Enter Season's Casts

debut in a part too limited to disclose his particular capacities. Arnold Gabor reappeared as Melot and was again called upon to discover the lovers at the end of the first act, in the highly debatable new bit of stage business for which Leopold Sachse stands sponsor. This controversial detail aside, there have been betterments in the stage technique of the performance, all along the way.

The one change of cast for the second 'Tristan' brought Ludwig Hofmann back to the company as King Marke, perhaps his most successful part in these surroundings. He delivered the lament with his customary skill and was again pictorial in a manner to suggest the Dürer apostles in the Munich gallery.

At both performances, the playing of the orchestra indicated a definite improvement in the personnel. Mr. Bodanzky conducted with fire and discretion. These performances were among his finest achievements of 'Tristan'. To the seemingly endless curtain calls for the principals at both performances were added demonstrations of enthusiasm for the conductor. O. T.

'Hansel und Gretel' Given for Greenwich Settlement House

The first matinee of the season was Humperdinck's 'Hänsel und Gretel' on Dec. 24, for the benefit of Greenwich Settlement House. The performance also marked the American debut of Irene Jessner who sang Hänsel. The Gretel was Queena Mario, and the remainder of the cast included Dorothee Manski as the Witch; Doris Doe as Gertrude; Edward Habich as Peter. Lucielle Browning made her Metropolitan debut in the role of the Sandman, which has served this same purpose so many times before; and Charlotte Symons was the Dew Fairy. Karl Riedel conducted. N.

Vina Bovy Effects Debut as Violetta in 'La Traviata'

The season's first hearing of 'La Traviata' on Dec. 24, was notable as the debut at the Metropolitan of Vina Bovy, Belgian soprano, who was heard as Violetta. The remainder of the cast, familiar, with the exception of Wilfred Engleman as Baron Duphol, and Norman Cordon as Dr. Grenvil, included Nino Martini as Alfredo, Lawrence Tibbett as Germont, George Cehanovsky as d'Obigny, Thelma Votipka as Flora, and Lucielle Browning as Annina. Ettore Panizza conducted.

Mme. Bovy revealed herself as an artist well schooled in the best tradition. Historically, her Violetta was eminently satisfactory, even if it could not be said to be sensational. It was consistent and carefully balanced, and she made the very hackneyed Dumas character into a credible personality. The voice is an excellent one, well produced in the French manner, with firm

high tones and fluent coloratura. Like many other sopranos of the type, however, it was more wooingly colorful in lyric passages in its middle register. 'Addio del Passato', a gruelling test of vocal control, was well sung. She had much applause and many recalls.

Mr. Tibbett's reception after 'Di Provenza' can only be called tumultuous. His singing was as nearly perfect a piece of vocalism as can be recalled. His part in the duet in the second act was also beautifully done. Mr. Martini, whose voice seems to have taken on new volume, did all possible with one of opera's most futile characters, and sang all his solos with taste. The lesser roles were creditably filled. Mr. Panizza conducted at a wearily slow pace, so much so that on one occasion it might have been suspected that the soloists were taking matters in their own hands, and making him follow rather than lead. He also permitted the brass choir unnecessary liberty in the matter of volume. Mr. Engleman and Mr. Cordon did their small bits creditably. H.

'Bartered Bride' on Christmas Night

Where art leaves off and entertainment begins, or the 'her way around, is an issue not to be settled on a Christmas night. Suffice it to report that the Metropolitan's debatable English version of 'The Bartered Bride', the "hit" of the Spring season and now transferred to the regular subscription round, evoked on the evening of Dec. 25 an extraordinary amount of laughter and applause.

The translation used was the composite one of the Spring performances, with sundry minor improvisations as the evening progressed, and the cast the familiar one. Louis D'Angelo as Kezal garnered the same chortles with his line, 'I know a honey, with lots of money' and George Rasely clowning Wenzel with the same ludicrous results as before. Whether either of these impersonations was in the character of the original was no subject for argument on a holiday, even though a few chronic objectors did inveigh against the liberties taken by the American ballet with Smetana's bewitching folk dances.

Struggling with a cold, Muriel Dickson sang attractively, if in an operetta way, the music of Marie. Opposite her, Mario Chamlee was a tuneful and altogether likable Hans. Wilfred Engleman, Lucielle Browning, John Gurney, Anna Kaskas, Norman Cordon, Natalie Bodanya and Ludwig Burgstaller had the parts in which they appeared last June. Wilfred Pelletier conducted. O.

Favorite Artists in 'Trovatore'

The performance of 'Il Trovatore' on the evening of Dec. 26 brought no debuts, but several favorite artists of the company held forth with the required Verdian drama and fluency of song. Elisabeth Rethberg



Wide World

Vina Bovy as Violetta in 'La Traviata', the Role of Her Debut

was the Leonora, investing the role with a sorrowful dignity. Vocally, she was at her best in the light, florid pianissimo passages, as occasional ventures into the high range and more dramatic outpourings brought a strain into her voice. Frederick Jagel sang the music of Manrico manfully and well; and Bruna Castagna, though not always at her best, delineated the woes of Azucena with ringing tone and dramatic fire.

Carlo Morelli, substituting at the last moment for Richard Bonelli, sang voluminously and well all evening as the Count. His voice, a big round one, dominated the rest of the cast and the orchestra. Virgilio Lazzari made the narrative of Fernando alive and interesting. Others in the cast were Thelma Votipka and Messrs. Paltrinieri and Gabor. Gennaro Papi conducted with authority. Q.

First Sunday Night Concert

The first Sunday Night Concert was given on Dec. 27, with eleven of the company's artists taking part. These included Nicholas Massue, Canadian tenor, who made his debut with the Prayer from 'Le Cid'. Others heard included Kirsten Flagstad, Hilda Burke, and Queena Mario, sopranos; Helen Olheim and Anna Kaskas, contraltos; Joseph Bentonelli and George Rasely, tenors; Carlo Morelli, baritone; and Chase Baromeo and Virgilio Lazzari, basses. The orchestra, under Wilfred Pelletier, offered works by Beethoven, Mascagni, and de Falla. N.

'Rigoletto' Makes Its Entry

Lawrence Tibbett's now familiar jester, Vina Bovy's newly disclosed Gilda and Frederick Jagel's experienced Duke supplied the trio of personages around whom revolved the mellifluous tragedy of Verdi's 'Rigoletto' on the evening of Dec. 28. In their company was the full-voiced Madelena of Bruna Castagna, who made a

(Continued on page 15)



Lawrence Tibbett
as Germont



Bruna Castagna
as Amneris



Frederick Jagel
as the Duke



Richard Crooks
as Faust



Helen Jepson
as Marguerite



Carlo Morelli
as Valentin



Arthur Carron
as Canio



Sydney Rayner
Who Sang Turiddu

OPERA AT THE METROPOLITAN

(Continued from page 14)

distinct contribution to the last act, the well-sung Sparafucile of Chase Baromeo and the imposing Monterone of Norman Cordon. In other parts were Thelma Votipka, George Cehanovsky, Angelo Bada, Wilfred Engelman, Charlotte Symons and Lucielle Browning. Ettore Panizza conducted.

Mr. Tibbett's impersonation has deepened since last season, though still in the process of mellowing. Great Rigolettos are not shaped in a day. The American baritone achieved his music with much richness of tone and intensity of feeling. Mr. Jagel's Duke was smoothly and effectively sung, with a freedom and resonance in upper tones that was much to the liking of his audience. Miss Bovy gave brightness of tone and the requisite fluency to the music of Gilda, soaring readily to the high E at the close of 'Caro Nome' and otherwise confirming the impression, made at her debut, that she is the possessor of a considerable vocal technique. O.

A Benefit 'Carmen'

The season's first 'Carmen' was given at a special matinee on Dec. 30, for the benefit of the Near East Collegiate Association, Inc. Gertrud Wettergren, who sang the title role last season in Swedish, was again heard as the Bizet Gipsy, but singing this time in French. The supporting cast included Charles Kullmann as José; Ezio Pinza as Escamillo; Queena Mario as Micaela, and Thelma Votipka, Helen Olheim, George Cehanovsky, Giordano Paltrinieri and Wilfred Engelman completing the list. Gennaro Papi conducted. D.

A New Lakmé

'Lakmé', on the evening of Dec. 30, was not altogether a check on the credit side of the French repertoire. The performance dragged dangerously for the dulcet, melodious, and not-too-virile score; and there

were vocal difficulties on the stage that did not wholly resolve themselves until the third act. Vina Bovy sang the title role, not one of her best efforts thus far. The character lacked suppleness and imagination, and the vocal investiture was uneven. In certain brilliant coloratura passages, Mme. Bovy evoked flashes of technical fire, her runs and staccatos being especially neat, sure and crisp. But the nervousness which pinched her voice in the first act—except for the Barcarolle, which was charmingly sung, with Irra Petina as Mallika—did not wear off until much later.

Joseph Bentonelli as Gerald was not too happily cast, and forced his tones occasionally, though naturalness and flexibility came to his aid in the last act. Léon Rothier was an impressive Nilakantha, his unfailing presence providing a steady pivot for the dramatic action. Natalie Bodanya was Ellen; Lucielle Browning, Rose; Ina Bourskaya, Mistress Benson; George Cehanovsky, Frédéric; and others were Messrs. Cordon, Paltrinieri, Altglass, and Bada. Maurice de Abravanel presided over the orchestra, leading the ballet music especially successfully. The dancers were the soloists and the ensemble of the American Ballet. Q.

'Aida' Has First Hearing

Verdi's 'Aida' was sung for the first time this season on the evening of Dec. 31. Elisabeth Rethberg assumed the name part, achieving a huge success with her two arias. Bruna Castagna was a sonorous and effective Amneris. Frederick Jagel's Radames was well received by the audience and had highly deserved applause. Carlo Morelli was a dramatic Amonasro, Virgilio Lazzari sang Ramfis and Norman Cordon the King. Giordano Paltrinieri was the Messenger and Thelma Votipka the High Priestess. Gennaro Papi conducted, replacing Ettore Panizza, who was in-

disposed. The American Ballet's dancing in the Triumph Scene was excellent, and the small children as the Negro slaves achieved a hit. H.

'Faust' on New Year's Night

Gounod's 'Faust' began the New Year at the Metropolitan with a cast that represented something of a new deal for the old opera. Perhaps appropriately, its one thoroughly familiar embodiment was that of Méphistophélès, who flourished vocally and otherwise, as set forth by Ezio Pinza. The Italian basso sang delightfully throughout the evening. Richard Crooks as Faust and Helen Jepson as Marguerite did the most to give the representation a somewhat different savor from its recent predecessors. Mr. Crooks employed his smooth lyric style to particular advantage in the garden scene, artfully substituting a pianissimo close for the usual climactic notes of 'Salut demeure', which thus regained for the nonce its atmosphere of reverie. The tenor also dealt melodiously with the love duet with Miss Jepson. His treatment of the scene of Faust's study was admirable, though what had been bruited about as a new trick transformation of attire, when the old Faust becomes young again, was hidden from the audience as usual by the cloak of Faust's satanic visitor.

Miss Jepson, making her first New York appearance as Marguerite, though she had sung the role elsewhere, was agreeable to look upon and a pleasure to hear. Hers was one of the prettiest of recent Marguerites and one of the most tuneful. She treated the 'Jewel Song' not as a showpiece but as a bit of legitimate drama, without the music suffering thereby. Her climactic notes in the final trio, which was unusually well sung, stirred the house to stormy applause. Carlo Morelli, in taking over the role of Valentin in place of Richard Bonelli, who was ill, sang resonantly and effectively throughout the performance. The Siébel was Helen Olheim, full-voiced and personable; the Marthe, the

(Continued on page 30)

Jean Tennyson, Soprano, Sings in Opera Abroad

Capacity Houses Welcome Singer in Prague, Vienna, Budapest

Jean Tennyson, soprano, has recently completed a European tour appearing in opera in Bratislava and Belgrade where



Jean Tennyson as Marguerite, at Prague, with Milan Luna, Conductor

she was heard in 'La Bohème' and 'Thaïs', when the opera house was completely sold out; in Prague, where she was heard as Marguerite in 'Faust' at the Prague National Theatre under the baton of Milan Luna; in Vienna and Budapest, where she was received with enthusiasm.

Clara Edwards Sails for London

Clara Edwards, composer, sailed for London on the Berengaria on Dec. 9, to be the guest of Mr. and Mrs. R. Beaumont Thomas.

GRAINGER

Each work he played was seen through the mind of a thoroughly musical nature, and expressed by the resources of an undeviating pianistic virtuosity.—*New York Sun*.

He is a brilliant performer, with an impeccable technic combined with a rare and sensitive response to rhythm.—*New York American*.

If one goes over the roll call of concertizing pianists, it would be hard to find one who thinks more of his music and less of himself.—*Los Angeles Times*.

The ovation he received—the onward sweeping waves of sustained applause was equaled by few that have ever been witnessed by this reviewer. One thought alone remains for expression, that Miamians will live many years before hearing again such a musical event as was last evening's contribution to all those who love music.—*Miami Herald*.

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The Heartening Example of the National Symphony

AMONG the signs and portents by which America recognizes its own coming of age in music, the National Symphony in Washington has a significance quite its own. The recent testimonial dinner tendered the conductor, Hans Kindler, by five hundred musicians and music patrons of the capital city carried with it more than the felicitations of those in attendance. It was a manifestation, even though not so planned, of a steadily increasing national interest in an institution that is peculiarly representative of the America of today, in that its history is entirely of the present era and that its position has been won solely through its success in meeting present-day conditions and problems.

The National Symphony is now in its sixth season. It has no roots reaching back to pre-war America. It was organized and began to give concerts in the teeth of the depression. With all the odds apparently against it, it advanced steadily at a time when long-established organizations were felt to be tottering in their efforts to stave off disaster.

Today, the national capital has no such need to be apologetic about its musical life as it had as recently as seven years ago, when it had to confess to visitors from abroad and diplomats resident in Washington that the city had no continuing symphony of its own.

The conductor, the management, the sponsors, supporting groups, all those who have accomplished this very substantial achievement, are to be congratulated, not merely by Washington but by the musically-minded public everywhere in the United States.

On the Placing of Novelties

PRESUMABLY a conductor who introduces an orchestral novelty does so with the desire to do the best he can for the composer. So, too, the pianist, the violinist, the singer, the guiding spirit of any group or ensemble concerned with a "first time". There need be no quibbling about the importance of critical reviews to the composer. Whether a work is to have repetitions, whether it is to be taken up by others, whether the composer may see fit to revise it—many contingencies may hang upon the press reception, as well as on that of the audience, the latter often the more difficult to gauge. Obviously, a composer whose work is slighted or inadequately reviewed because it is placed far down on a program will have reason to doubt whether the most has been done for his music.

Program makers, in simple honesty, should face the fact that they are placing any work at a disadvantage, so far as reviewers are concerned, if they put it last, or near the last, on the list of compositions presented. To argue that reviewers ought not to be in such a hurry to get back to their desks, or wherever it is they go when they depart from the concert halls, is beside the point. Early deadlines for their copy presumably compel them to leave when they do. Whether this is true in any given case is not the issue. The important fact to consider is that in most instances the reviewers *do* hear the music of the first part of a concert or recital, and that on many occasions they *do not* hear the music of the last half or final third of such events.

Conductors are by no means the only offenders in this matter of the placing of novelties so that they will not be reviewed. The singer who wishes to submerge a new song by an American composer can scarcely do better than bury it in the final group of her program. The pianist or violinist who would prefer not to have any specific mention made of a particular morceau he has picked out to freshen his repertoire need only follow the same course to achieve that end. The dance recitalist who is determined that no critic shall so much as mention her newest creation, about to be uncurtained after months of collaborative effort with some helpful young musician, can readily accomplish this desideratum by waiting until after the intermission to bring on the new number.

Program-making is an art. But it is a flexible art. Rare indeed are those sequences that immutably must be thus and so, with no other ordering of things possible without irreparable damage to the artistic quality of the event. One has only to compare the programs of various artists or organizations—or, for that matter, of the same artist or the same organization on different occasions—to note how readily works or groups of works are interchanged to fit particular exigencies, whims or notions. The contention that a particular arrangement for a particular concert—with, of course, an occasional exception—is the only possible one simply will not stand the test of common experience. The hint is to the wise.

THIS season's audiences at the Metropolitan thought to be the best informed of many years. That will depend on opera patrons using their eyes as well as their ears—no new thing for opera audiences, but new in its application. For the first time in the memory of fairly experienced patrons, the Metropolitan programs contain articles about the operas presented. These are not mere summaries of the stories. They are very able and interesting historical discussions, from the pen of Pitts Sanborn, one of the most scholarly of American critics; and they contain much data difficult to find elsewhere. This is a step that might well have been taken long ago, and of definite value today for all who have opera in the blood.

Personalities



Cosmo-Sileo
Betty Jaynes, Chicago's Fifteen-Year-Old Prima Donna, Arriving in New York. With Her Is Paul Longone, the Chicago City Opera Director

Koussevitzky—A recently elected member of the French Legion of Honor is Dr. Serge Koussevitzky, conductor of the Boston Symphony.

Strauss—During his recent stay in the British capital, Richard Strauss was made an honorary member of the London Royal Academy of Music.

Tibbett—The fifth anniversary of the marriage of Mr. and Mrs. Lawrence Tibbett was celebrated at the home of the Metropolitan Opera baritone with a party on the evening of New Year's Day.

Kurenko—The Russian coloratura soprano, Maria Kurenko, who has been singing in this country for ten years in concert and opera, has received her final papers as an American citizen and will make her home here.

Pinza—"Bassos", says Ezio Pinza, of the Metropolitan Opera, "they have a tough time. They must be good! But the tenor is popular even if he is not good. He can sing badly the whole night and all at once he hits a high note and the people, they go crazy! The public is a beast very difficult to domesticate!"

Ponselle—After her recent marriage to Carle Jackson, son of Mayor Howard Jackson of Baltimore, Rosa Ponselle declared her intention to become a citizen of Maryland. The singer, who was a guest at the home of her father-in-law, registered while in bed, owing to a sore throat, and gave her age as "over twenty-one" and her occupation as "artist".

Flagstad—Whether musical talent descends from parent to child is a moot question, but Elsa Flagstad, daughter of the Wagnerian soprano, Kirsten Flagstad, who arrived in New York recently to spend four months with her mother, says she wants to be an opera singer. "The only trouble is", said Miss Flagstad, "I'm afraid I could never sing as well as mother!"

Pons—Speaking of her forthcoming appearance as the Queen of Shemaka in the Metropolitan's revival of 'Le Coq d'Or', Lily Pons said that she was glad the singers were to do the acting, too, this time. They did it the other way before", declared Miss Pons, "because the singers could not look their roles. It's silly to do that, now. And besides, I couldn't sit still that long!"

Lotte Lehmann Writes a Novel And Memoirs

WHEN these lines appear in America, the German edition of a book by Lotte Lehmann, a novel entitled 'Orphlid, My Country', will have come from the hands of the Viennese publisher Herbert Reichner, and before long, translations into English, French, and Italian will follow. Poems by Mme. Lehmann have been printed repeatedly in Austrian periodicals, and some time ago, there appeared a book of verse and prose writings. A number of newspapers have frequently printed letters about her travels. It seems certain, therefore, that Mme. Lehmann could have claimed recognition as an author had she not become a singer. It is certain that she earned her first money with a poem which appeared in a Berlin newspaper, and which brought her ten marks.



Lotte Lehmann

The novel, be it said at once, is not the story of Lotte Lehmann the singer. A great singer, to be sure, does appear in the book, but the character as depicted has nothing to do with that of the author. The title is taken from a well-known song of Hugo Wolf, the poem of which is by Edward Möricke. 'Orphlid' is a dream land, a land of longing. Practically all the characters in the novel live in this dream world, but they also take their proper place in an altogether earthly and real life.

The novel has two heroines, both dancers. They come from a little town in Germany in which one readily recognizes Mme. Lehmann's birthplace, Perleberg in Brandenburg. Elisabeth, one of the heroines (or, to use her stage name, Lia), becomes prominent in her profession, and continues her wanderings all through her life. She earns an enormous amount of money, comes into contact with the aristocracy and with American millionaires. She is even married for a time, but always remains true to her incomparable art. She takes her sister Ria with her on one of her tours; and the sister, a dancer like herself, has a love affair in California, and then marries the great physician who has been her lover, and who saves her from death. Elisabeth remains alone. All this is told with great assurance, bold invention, and unusual cleverness. Above all, it is brilliantly written; and when we consider that Mme. Lehmann wrote it on her travels and during a few rather scanty holidays, one must admit her surprising talent in this field.

This novel is to be followed in the spring by a volume of memoirs, which are quite as clever and written with the same flair. At first, singing is only briefly mentioned, when there is a question of conflict of methods not described in detail, but which Mme. Lehmann had to test upon herself. There are lacking twenty years full of the most interesting events and of almost fabulous good fortune; years in which this young woman from the North of Germany became completely an Austrian, a Viennese. When asked why she did not include these twenty years, she replied that she was too close to this period, that she would have had to portray conflicts, and finally that she might have appeared lacking in modesty had she reported as much concerning her successes as the truth would have demanded.

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1917



A Metropolitan Revival of 1917. Adamo Didur as Doctor Dalcamara Arrives on the Scene in Donizetti's 'L'Elisir d'Amore' Crying the Merits of His Elixir of Love. Caruso, Who Sang Nemorino in the Production, Is Seen at the Right-Centre, About to Buy a Bottle of the Love Potion

Opera as Was Opera!

Metropolitan revives 'L'Elisir d'Amore', with Caruso, Hempel, Scotti, Didur, and Sparkes.

1917

The Philharmonic of That Day

Philharmonic begins the New Year auspiciously. Program includes the Dvorak Fourth Symphony; 'Nuages' and 'Fêtes' of Debussy; Goldmark's 'Spring' Overture; Liszt's Hungarian Rhapsody, No. 1. Elena Gerhardt sang Wolf's 'Verborgenheit', 'Der Freund', and 'Er Ist's'; Liszt's 'Die Drei Zigeuner' and 'Wanderer's Nachtlied'; and Jensen's 'Am Ufer des Manzanares'.

1917

In spite of this, the memoirs are a remarkable and unusually charming work. Above all, however, one will learn much from them. The last words, indeed, give this as the goal and purpose of their publication, for Mme. Lehmann tells without concealment how, even after her ability as a singer had become recognized, she received advice from many authoritative sources not to continue her career in this field, as her voice was a problem, and her manner unsuited to the stage!

Her early years as a "utility" member of the Hamburg opera are described until just about the beginning of the World War, when Hans Gregor, the general manager of the Vienna Opera, went to Hamburg to hear as Don José a tenor he was considering engaging, and engaged, instead, the Micaela—Lotte Lehmann!

Probably the memoirs will be continued later by Mme. Lehmann, in spite of her present scruples. For the time being, however, a short epilogue will tell briefly the story of the twenty years with which she has regaled the author of this article.

DR. PAUL STEFAN

A Beginning

(Headline) Góbrilowitsch as Orchestral Leader. Pianist Appears in Novel Role in Presentation of a Tchaikovsky Program.

1917

What the Metropolitan Did

The week at the Metropolitan included, besides 'L'Elisir d'Amore', 'Lohengrin', with Rappold, Urlus, Ober, and Weil; 'Parsifal', with Urlus, Kurt, Braum, Weil, and Goritz, with Bodanzky conducting; 'Madame Butterfly', with Farrar, Martinelli, Scotti, and Fornia; 'Tosca', with Muzio, Luca Botta, and Scotti; and 'Francesca da Rimini', with the original cast.

1917

Why Not Again, Pitts?

It is not generally known that Pitts Sanborn, the able music critic on the New York Globe, is an imagist poet. A glance at a recent issue of *Others*, a magazine of modern verse edited by Alfred Kreymborg, will prove that he is. His poem, 'Vie de Bordeaux,' appears therein.

1916

Novelties for the Windy City

Seven operatic novelties in ten weeks establish a record in Chicago. These were 'Francesca da Rimini', 'Königskinder', 'Andrea Chenier', 'Sapho', 'Grisélidis', 'Madeleine', and 'La Veille Aigle'.

1917

BORI FETED AT MUSICIANS EMERGENCY PARTY

Tribute Dinner Nets \$12,000 for Fund—Prominent Artists Take Part

Lucrezia Bori, former soprano of the Metropolitan Opera Company, was guest of honor at a dinner in the grand ballroom of the Waldorf-Astoria on the evening of Jan. 3. The dinner was a tribute to Miss Bori, as well as a means of raising money for the Musicians Emergency Fund. Mrs. Vincent Astor was chairman of the fund and of the dinner committee.

A skit, 'Lucrezia Boreana', was given during the dinner. Among the musicians taking part in the proceedings were Gertrud Wettergren, Rosa Ponselle, Helen Jepson, Queena Mario, Walter Damrosch, Jascha Heifetz, Joseph Bentonelli, Nicholas Massue, Edward Johnson, Ernest Schelling, Albert Spalding, Giovanni Martinelli, Georges Barrère, Deems Taylor, Alexis

Tcherkassky, Charles Hackett, and others. Mme. Bori sang two songs, which were auctioned off at \$1,000 and \$500. The affair netted somewhat over \$12,000.

Monument Unveiled to Ysaye

LIEGE, BELGIUM, Jan. 1.—A monument to Eugene Ysaye was recently unveiled at his birthplace here. The monument bears the names of the Dowager Queen Elizabeth and the violinists Enesco, Huberman, Kreisler, Menuhin, Szigeti and Thibaud.

Mascagni Conducts 'Nerone'

The Teatro Reale in Rome was reopened on Dec. 8 with Mascagni's 'Nerone', given under the baton of the composer.

PHILADELPHIA ORCHESTRA INTRODUCES NEW COMPOSITION BY McDONALD

**Composer's Three 'Poems' on
Hebraic and Aramaic Themes
Is Cordially Received—Or-
mandy Conducts Third of
Season's Youth Concerts**

PHILADELPHIA, Jan. 5.

An unusually pleasing program, which featured Rosalyn Tureck, talented young pianist and Schubert Memorial Prize winner, as soloist, and a new work by Harl McDonald, Philadelphia composer and member of the faculty of the University of Pennsylvania department of music, was given at the Philadelphia Orchestra concerts of Dec. 18 and 19, Eugene Ormandy conducting. The list follows:

Overture 'Der Freischütz'.....Weber
Concerto No. 2, in B Flat.....Brahms
Miss Tureck
Three Poems for Orchestra on Traditional
Aramaic and Hebraic Themes.....McDonald
(First time)
'Daphnis and Chloe' Suite No. 2.....Ravel

Performed to commemorate the 150th anniversary of the composer's birth, the Weber overture was finely played, Mr. Ormandy's reading emphasizing its rhythmic and dynamic contrasts with telling effect. Considered as a whole the performance of the Brahms Concerto was admirable, Miss Tureck and the orchestra combining in a forthright publication under Mr. Ormandy's baton. Making her local debut with the Philadelphia Orchestra Miss Tureck displayed a technique fully adequate for a creditable exposition of the exacting piano part—her touch, tone production, manual balance, rhythmic and dynamic flexibility, and other aspects of execution exemplifying a satisfactory aptitude. In the interpretative phases there was much to praise also, although that maturity of discernment and depth of expression so essential to the fullest enunciation of the "spiritual" connotations of the music were not always in evidence. This was perhaps not to be expected in view of the artist's youth. However, she manifested a good musical sense, as well as technical capacity, and fully deserved the applause which followed. The orchestral score was splendidly played.

Mr. McDonald's 'Poems' were cordially received, the composer appearing on the stage to acknowledge the applause. The thematic material employed in the three brief and pleasing essays consists of seven themes, four of Aramaic origin, and three Hebraic. These have been skillfully treated structurally and orchestrally. The instrumentation offers several interesting details, such as the employment of a string quartet in the first 'Poem,' and the allotment of extensive solo passages to violin, viola, and 'cello in the others. This was the fifth work by Mr. McDonald to receive its first performance by the orchestra since 1934.

An excellent performance of the 'Daphnis and Chloe' music brought an interesting concert to a brilliant close. Mr. Ormandy scored one of his most successful projections on this occasion, particularly notable being the articulation of detail in Ravel's colorful orchestral fabric. The interpretation was also marked by some fine work in dynamics.

All-Orchestral Bill Presented

After three weeks of programs with featured soloists, an all-orchestral bill, which included music appropriate to the

Christmas season, was given under Mr. Ormandy's direction, at the concerts of Dec. 24, 26 and 29 (fourth Tuesday evening concert). The program:

Aria.....Bach-Cailliet
'Pastorale', from 'Christmas' Oratorio.....Bach
'Nun freut Euch Lieben Christen g'mein'.....Bach-Cailliet
Nocturnes: 'Nuages': 'Fêtes'.....Debussy
Symphony No. 3, in E Minor.....Dvorak
Noel.....Chadwick

The Aria proved to be the Air from Bach's suite in D, transcribed for full orchestra by Lucien Cailliet, member of the clarinet section of the Philadelphia Orchestra. In this arrangement, performed for the first time, the Air, so beautifully treated by its illustrious author in the original simple but effective setting for strings, has been transposed (à la Wilhemj) to the key of C, with the melodic line assigned for the most part to the massed strings (playing on the G string), with accompanying and subsidiary figurations in the wind choirs.

Mr. Cailliet's ability as an arranger was further shown in his transcription of the organ chorale-prelude, 'Dear Christians, let us now rejoice', which was excellently performed and cordially received, Mr. Ormandy having Mr. Cailliet rise. The 'Pastorale' was presented, this reviewer assumes, in an edition approximating Bach's original, allowing of course for a large body of strings and the modern counterparts of the wind instruments of the composer's day. This lovely music, which depicts (to use Schweitzer's words) "the angels and the shepherds making music together", was sympathetically interpreted and performed.

Mr. Ormandy and the orchestra did some of the best work of the concert in the Debussy Nocturnes. In 'Nuages', the conductor obtained a remarkable delicacy of tone, and achieved and maintained the "atmospheric" quality so essential to this music, and in a vigorous reading of 'Fêtes' he stressed the strong rhythmic character of the piece, at the same time giving heed to the instrumental detail and color. To this reviewer the performance of the 'New World' was one of the most satisfying given here in recent years, Mr. Ormandy's intelligent and balanced interpretation being no unimportant factor.

Chadwick's 'Noel', taken from his Symphonic Sketches, of which it is the second movement, was played as an extra number because of the holiday season. The piece offered an ingratiating postlude to the concert.

Enid Szantho Is Soloist

The third of this season's Concerts for Youth was led by Mr. Ormandy before a filled Academy of Music on Dec. 16, the program featuring the successful Philadelphia debut of Enid Szantho, youthful contralto who has appeared in opera at Vienna and Bayreuth. The program follows:

'The Spirit of Christmas'.....Cailliet
'Songs of a Wayfarer'.....Mahler
Miss Szantho
'Poem' for flute and orchestra.....Wolffmann
William Kincaid
'Christmas Carols'.....de Falla
'El Amor Brujo' suite.....de Falla
Miss Szantho
Symphony No. 6.....Tchaikovsky

Preceding the concert Harl McDonald, Philadelphia composer and member of the music faculty of the University of Pennsylvania, appeared on the stage and called on the audience to wish Mr. Ormandy and the orchestra a Merry Christmas and a Happy New Year, which it did, rising and expressing its



Harl McDonald, Whose Three Poems, Were Given Their Premiere under Ormandy

wishes vociferously with Dr. McDonald "conducting." The Spirit of Christmas was an appropriate item after such an auspicious beginning. Arranged by Lucien Cailliet, talented member of the clarinet section of the orchestra, the work offered skillful treatment of several familiar Christmas carols and other music associated with the season. Given for the first time it was well-played and warmly received.

In the beautiful Mahler songs Miss Szantho displayed a voice of fine qual-

ity, and her interpretations were marked by laudable expression of the textual ideas as well as a fulfillment of their musical requirements. Mr. Ormandy conducted the orchestra in excellent accompaniments which fully respected the place of the vocalist and did not fail to emphasize the importance of the splendid orchestration. Miss Szantho's performance was deservedly greeted with great applause. In the incidental solos in the de Falla suite the young artist did praiseworthy singing also, although in this work the voice when employed is integrally related to the music as a whole, being used in but three of the twelve sections of the suite.

The Poem proved a well-written opus and the solo part was performed with distinction by William Kincaid, first flute of the Philadelphia Orchestra. The composer, Frederick Wolffmann, a young New Yorker, was present, and appeared on the stage to share the applause.

Tchaikovsky's 'Pathétique' afforded Mr. Ormandy another opportunity to demonstrate his interpretative versatility. His reading was commensurate with the musical and emotional content of the symphony, notable factors being the validity of tempi and dynamics, and adequate expression of mood without uncalled for stress or distortion. The program also offered a group of Christmas carols by the audience, and, as an extra item, Mr. Cailliet's orchestral transcription of Bach's 'Jesu, Joy of Man's Desiring'.

W. E. SMITH

SUK FANTASIE HAS CHICAGO PREMIERE

**John Weicher Is Soloist in
Novelty — Piatigorsky
Plays Dvorak Work**

CHICAGO, Jan. 5.

John Weicher, assistant concertmaster of the Chicago Symphony Orchestra, appeared as soloist at the concerts of Dec. 31 and Jan. 1, introducing to this city Suk's Fantasie in G Minor. Mr. Stock conducted the following program:

Symphony, D Major (Köchel 504).....Mozart
Symphony No. 1, Op. 10.....Shostakovich
Fantasie for violin and orchestra,
G Minor, Op. 24.....Suk
Mr. Weicher
Finale from Polovetsian Dances,
'Prince Igor'.....Borodin

Mozart wrote nothing more perfect than his Prague Symphony, and Mr. Stock's reading of it was that of a lapidary, exposing to view with joy every facet of a rare jewel. Only rarely does a performance of such beauty and perfection occur. Continuing his season's policy of vivid contrasts, the conductor followed Mozart with the first symphony of Shostakovich, which he gave a lucid and thoughtful reading, especially effective in the slow movement.

It may have been Mr. Weicher's finely-polished playing that made the Suk Fantasie acceptable; yet one's impression was that here is a work which enterprising violinists have unduly neglected. Expressing "the instability of human joy," the composition is melodious, grateful for the soloist, and full of attractive sentiment well presented. The modest Mr. Weicher scored his usual success with a public long familiar with his great competence.

Gregor Piatigorsky made his annual appearance with the orchestra at the concert of Dec. 29. The program:

Overture to 'The Bartered Bride'.....Smetana
Variations on a theme by Haydn,
Op. 56a.....Brahms

Symphony No. 3, C Minor.....Scriabin
'The Divine Poem'.....Dvorak
Concerto for 'cello, B Minor, Op. 104.....Dvorak
Op. 104.....Dvorak
Mr. Piatigorsky

Mr. Piatigorsky was in a particularly eloquent mood. Mr. Stock's rather oddly assorted selection of music was splendidly performed. As always, he made of 'The Divine Poem' a glowing pageant of tone, rising to climaxes profoundly stirring in their dramatic significance.

The illness of Joseph Vito, the orchestra's harpist, who was to have been the soloist at the concerts of Dec. 17 and 18, made necessary a hasty revision of the program, as follows:

Pastorale, from 'Christmas' Oratorio.....Bach
Dance of the Angels and Prelude,
from 'The New Life', Op. 9.....Wolf-Ferrari
Symphony No. 8, F Major,
Op. 93.....Beethoven
Symphony No. 4, F Minor,
Op. 36.....Tchaikovsky

The Bach Pastorale and the Wolf-Ferrari numbers (the latter for reasons not altogether clear or logical) are staple items of Mr. Stock's annual holiday program. As for the symphonic contest of the list, Beethoven's Eighth and Tchaikovsky's Fourth bear no easily discoverable relationship that they should be thus bracketed, but the fact of uncommonly fine performances for each work made them acceptable in any company.

ALBERT GOLDBERG

Association Formed for Students

An association for music students, with the title 'The Music Students Association of America', has been formed with headquarters in Steinway Hall, New York. The organization will include such activities as choral groups, an amateur orchestra, phonograph record library, reading room, illustrated lectures and social meetings of various kinds.

ORCHESTRAS: New York Philharmonic-Symphony Dominates Fortnight

JOHN BARBIROLLI and the New York Philharmonic-Symphony dominated the fortnight's orchestral offerings in Manhattan with concerts which introduced James's 'Bret Harte' Overture and Anis Fuleihan's Symphony, and also brought as soloists Josef Hofmann, who played Beethoven and Chopin concertos; Joseph Szigeti, who was heard in the Beethoven Violin Concerto; John Amans, heard in a Chaminade flute work, and Rudolf Serkin, who repeated his performance of the Brahms D Minor Concerto. In addition, Ernest Schelling began the Philharmonic-Symphony's series of concerts for young people and Paul Stassévitch conducted his own orchestra in the second of a series of three performances in which he gave a first American reading of Clementi's Sinfonia in C as assembled by Casella.

James's 'Bret Harte' Overture Introduced by Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, Dec. 20, evening:

Overture, 'Bret Harte'.....James
German Dances.....Schubert-Webern
(First performance)
Suite from 'Le Coq d'Or'.....Rimsky-Korsakoff
Concerto No. 1 in D Minor.....Brahms
Mr. Serkin

The days of Poker Flat and Roaring Camp have fascinated Philip James. The overture which won honorable mention in the Philharmonic's recent prize contest and which Mr. Barbirolli introduced to subscribers on this occasion was the third of the same title to be elaborated by the composer. The first he destroyed. What became of the second has not been confided to the public. The third—not so numbered, be it noted, after the precedent of the third "Leonore"—came to the ears at first hearing as a work of spirit and good craftsmanship.

Structurally, the score seemed somewhat episodic, owing to the manner in which the composer has made use of material derived from old tunes of the days of the



Philip James, Whose 'Bret Harte' Overture Was Introduced by Mr. Barbirolli

Forty-niners. The instrumentation is heavy and there is a certain burliness in the impact of the work that is in keeping with what the composer sought to portray. If there is a more specific literary program for the overture than that which the title suggests it has not been disclosed, but it is not difficult to people its measures with Bret Harte characters, not excluding the heathen Chinese. One suspects, however, that the work, ingenious as it is, falls short of conveying any very vital musical message. The performance was one of ability and spirit. The composer was present to receive the applause of an audience that accorded the novelty a hearty reception.

Mr. Serkin repeated his stirring and distinctive performance of the Brahms concerto, with the same tumultuous success as at the preceding pair of concerts.

Though a first performance by the Philharmonic, Webern's pleasant orchestration of Schubert's rather inconsequential German dances had been heard in Manhattan before. Like the 'Coq d'Or' Suite they had their measure of appeal for those who

relish a little lightening of the fare at symphonic concerts now and then. They were well played.

Hofmann Plays the 'Emperor'

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Josef Hofmann, pianist. Carnegie Hall, Dec. 24, evening:

Suite for Strings.....Purcell-Barbirolli
'La Mer'.....Debussy
Concerto No. 5, in E Flat ('Emperor')
Beethoven

Mr. Hofmann

Christmas Eve found a large audience on hand to hear this well-balanced program, of which the feature was the superb playing of Mr. Hofmann. The pianist, about to celebrate his golden anniversary as a performer, was in top form, and brought to his task all the achievements of which he is a master—the musical insight and sincerity, the grasp of broad outline without the sacrifice of bejeweled detail, the dazzling technical display, and



Josef Hofmann, Soloist at Two Philharmonic-Symphony Concerts

the poetic investiture of a melodic line. He was heartily applauded.

Mr. Barbirolli's arrangement of the Purcell music was repeated from November concerts, and again found favor because of its intrinsic charms, its capable setting, and the devoted performance. Not so fortunate was Debussy's masterpiece, which became singularly unevocative under a treatment which was all to the forthright, matter-of-fact side. Little of the necessary shimmer of atmosphere, the delicacy of nuance, and the spirit of other-worldliness appeared in this reading.

Chopin Concerto on Philharmonic List

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Josef Hofmann, pianist. Carnegie Hall, Dec. 27, afternoon:

Overture to 'La Gazza Ladra'.....Rossini
Concerto in F Minor.....Chopin
Mr. Hofmann
Symphony No. 1.....Sibelius

Though Mr. Barbirolli conducted effective performances of the Rossini overture



Anis Fuleihan, the Premiere of Whose Symphony Was Given by the Philharmonic

and the Sibelius symphony, the concerto was the really memorable achievement of the afternoon. This was due not only to Mr. Hofmann's superlative playing of the piano part, but to an admirably adjusted orchestral accompaniment, in which the exceptional refinement and continence of the solo utterance was scrupulously respected and emulated.

The memory can be searched for a more poetic performance than was Mr. Hofmann's. Effortless, and with a serenity of bearing that in itself was contributive to the enchantment, his fingers wove a web of irised tone that was at once lyrical and decorative. At no moment was there a suggestion of display, as of iridescence for its own sake. Perhaps the supreme mastery of this achievement was to be appreciated fully only by those who had also heard the soloist's commanding performance of the Beethoven 'Emperor' Concerto at the midweek concerts. In their widely differing worlds, these were revelations of keyboard mastery equally treasurable. T.

New Symphony by Fuleihan Introduced by Barbirolli

New York Philharmonic Symphony, John Barbirolli, conductor. Carnegie Hall, Dec. 31, evening.

Overture, 'The Ruler of the Spirits'.....Weber
Symphony.....Fuleihan
(First performance)
Concertante for Wind Instruments and Orchestra.....Mozart
Polka and Fugue from 'Schwanda'
Weinberger

Anis Fuleihan's symphony, a novelty that can be considered "American" in the sense that the composer is a resident of New York, though he is a native of Cyprus and concerned with musical material certainly not that of his adopted land, proved to be an interesting and in some respects controversial work.

With a distinctive orchestral palette at his command, the composer has, first of all, written music that escapes generally the prevailing Germanic coloring of most symphonic music. His symphony has a Medi-

(Continued on page 31)

Schelling Opens Philharmonic Youth Series

Philharmonic-Symphony Young People's Concert. Ernest Schelling, conductor. Carnegie Hall, Dec. 19, morning.

'Children's' Overture.....Quilter
'The First Nowell'.....Traditional air
(sung by the chorus of the public schools of Great Neck, L. I.)
Air, from 'Distressed Innocence'; Hornpipe, from 'The Married Beau'.....Purcell-Barbirolli
Scherzo, from 'A London Symphony'.....Vaughan-Williams
Suite, 'Alice in Wonderland'.....Cecil Forsyth
(choral parts sung by chorists of the St. Thomas Church choir)
Overture, 'Portsmouth Point'.....William Walton
'Hallelujah' Chorus from 'The Messiah'.....Handel
(sung by the choir of the Church of the Advent, Westbury, L. I.; St. Paul's Choir, Englewood, N. J.; and St. Thomas Church choir)

A very large and obviously very happy audience filled Carnegie Hall to hear the opening concert in the Philharmonic-Symphony Society's Young People's Series. Most of the listeners, needless to say, were youngsters on holiday; and one could easily imagine that they welcomed the event as a joyous prelude to an even greater holiday soon to come. But grown-ups were there, too; and they seemed just as happy as the children.

For the most part the program chosen by Ernest Schelling struck just the right happy holiday mood. Roger Quilter's 'Children's' Overture is a setting sometimes gay, sometimes wistful, but always charming, of well-known tunes; and the youngsters in the audience (not to mention the grown-ups) must have been pleased to hear the dignified Philharmonic-Symphony recalling for them these old favorites. The school children of Great Neck made a pretty picture when, dressed

in red hoods and gowns, and bearing lighted candles, they moved in double file from the rear of the hall to the front, softly singing 'The First Nowell'. The Purcell-Barbirolli Air is not, to be sure, festive music, but it is a readily-understandable and charming melody. With the jovial 'Hornpipe' the holiday spirit shone forth again; and it glowed, though more wistfully, in the Scherzo from Vaughan-Williams's 'London' Symphony. The Forsyth suite 'Alice in Wonderland' was pure fun. The first two excerpts, consisting of themes treated in contrapuntal style, were thoroughly enjoyable; and the pleasant voices of the chorists of the St. Thomas Church choir did much to enhance a somewhat mediocre third movement. Holiday spirit of a far different sort flashed from the score of Walton's 'Portsmouth Point'. The modernistic idiom in which it was written did not obscure the fact that it set forth the cavortings of a collection of drunken sailors on a spree. Mr. Schelling then leaped from the ridiculous to the sublime (in one great leap), as the combined choirs on the stage, together with orchestra and audience, joined in singing the 'Hallelujah' Chorus.

And, oh! yes, we mustn't forget Mr. Schelling's Christmas surprise. As he gave the down-beat for what he innocently supposed would be a performance of 'Portsmouth Point', the concertmaster and the fiddler at the second desk rose, playing the tune 'Happy Birthday to You'. Then another row of fiddlers, and another, rose; and finally all the orchestra was on its feet, playing, as the audience sang, 'Happy Christmas to You'.

Every one left the concert even happier than when he came in.

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CHICAGO HEARS BACH ORATORIO

**Christmas Work Performed for
First Time There—The
'Messiah' Is Given**

CHICAGO, Jan. 5.—Bach's 'Christmas' Oratorio was given its first Chicago performance under the auspices of the Federal music project at the Great Northern Theatre on Dec. 20. Walter Aschenbrenner conducted the Illinois Philharmonic Choir, assisted by the Illinois Symphony. A symphonic poem, 'The Albatross', by a Chicago composer, Robert S. Childe, was given its first performance at a concert of the Illinois Symphony Orchestra on Dec. 27, Izler Solomon conducting. Stanley Fletcher, pianist, from Ann Arbor, Mich., made a successful debut at this concert, playing Chopin's E Minor Concerto.

The Ballet Russe de Monte Carlo filled a profitable engagement at the auditorium from Dec. 18 to Dec. 31, inclusive. The repertoire included several new items, of which Massine's 'Symphonie Fantastique' was the most ambitious and impressive. 'Cimarosiana' and Debussy's 'Afternoon of a Faun' were also new to the local public.

The Apollo Musical Club gave its annual performance of Handel's 'Messiah' at Orchestra Hall on Dec. 28. Edgar Nelson conducted, and the soloists were Kathryn Witwer, soprano; Georgia Graves, contralto; Theo. Karle, tenor; and Mark Love, bass. Members of the Chicago Symphony furnished the accompaniment.

Rudolf Serkin, pianist, was presented in recital at Orchestra Hall on Dec. 14, under the auspices of the National Council of Jewish Women.

Albert Hirsh, twenty-one-year-old Chicago pianist, made his debut in the series being presented by the Adult Education Council at Orchestra Hall on Dec. 15. Mr. Hirsh's program was largely devoted to an interesting selec-

tion of contemporary composers. While not offering a definitive test, it proved the young artist to have an uncommon technical facility, an ear for tonal coloring, and an attractive stage personality. The house was sold out for the event, with extra seats placed on the stage.

ALBERT GOLDBERG

ST. LOUIS SYMPHONY PLAYS NEW PRELUDE

**Golschmann Conducts Work by
Scheidt, Symphonies by
Sibelius and Haydn**

ST. LOUIS, Jan. 5.—Adhering to a policy adopted at the beginning of the season, Vladimir Golschmann continued to present works here for the first time. Samuel Scheidt's Choral Prelude was the first offering at the sixth pair of concerts on Dec. 4 and 5. The work was orchestrated by Leonidas Leonardi. Haydn's Symphony No. 2, in D, and the Symphony No. 1, in E Minor, by Sibelius, were well played.

The Women's Committee, the Junior Committee, and Young Men's Auxiliary of the Symphony Society presented Mlle. Lucienne Darisse, 'cellist, and Gari Shelton, pianist, in recital at the Wednesday Club Auditorium on Dec. 7. They collaborated in Sonatas by Vivaldi and Grieg. Corinne Frederick closed her series of Beethoven recitals on Dec. 8 in the Crystal Room of the Coronado Hotel. Alec Templeton, English pianist, was presented in recital at the Municipal Opera House on Dec. 8 for the benefit of the St. Louis School of Occupational Therapy. The Madrigal Club, Blanche Bliss Lyons, conductor, gave its annual fall concert for associate members in Municipal Auditorium on Dec. 7. Assisting soloists were Elba May Butts, soprano; Francis Jones, violinist; and Norman Weise, baritone. Jessie Christ and Sabina Mendelson were the accompanists.

HERBERT W. COST

SOLOISTS PLAY WITH CURTIS SYMPHONY

**Brahms Concerto for Violin
and 'Cello Heard—Walton
Work Given**

PHILADELPHIA, Jan. 5.—The usual let-up in recitals and concerts during the holiday season was noticeable here. However, there were several events (aside from the Philadelphia Orchestra concerts and the initial opera by the Metropolitan) to attract attention.

The Curtis Symphony, Fritz Reiner conducting, gave an excellent program in the hall of the Philadelphia Museum of Art on Dec. 20, playing Leonardi's transcription of Bach's Organ Toccata and Fugue in D Minor; Brahms's Concerto in A Minor, for violin, 'cello and orchestra; William Walton's 'Facade'; and the overture to Weber's 'Der Freischütz'. The solo parts in the Brahms work were played by Eudice Shapiro and Leonard Rose, both of whom handled their assignments with exceptional technical competency and good tone, generous applause greeting their performance. The orchestra performed with satisfying flexibility and blending of tone. Walton's 'Facade', performed for the first time in this city, proved an appealing novelty both in material and in orchestration. A suite in five short movements, it offered many touches of humor in its melodic subjects and their instrumental treatment.

Concerts were presented by the Civic Symphony in Irvine Auditorium, University of Pennsylvania, on Dec. 20 and 27. The first program, conducted by Guglielmo Sabatini, featured Louis Kasse, pianist, and director of music in the Overbrook High School, in Saint-Saëns's G Minor Concerto, the solo part being played with an admirable technical facility. Orchestral items included three movements from MacDowell's 'Indian' Suite, Beethoven's 'Fidelio' Overture; a Preludio e Burlesca by Santoliquido, dedicated to Mr. Sabatini; and the conductor's own prelude to his opera 'The Sea'. J. W. F. Leman led the other concert, which presented Joseph Lockett, talented young Negro pianist, in Schumann's A Minor Concerto. Other numbers included Mendelssohn's 'Reformation' Symphony (not given here since 1917); Humperdinck's 'Hansel and Gretel' overture; and a tone-poem, 'Kaleidoscope', by Peter Buys, Dutch-American composer, now living in Hagerstown, Md. Presented under the auspices of the local WPA Composers Forum-Laboratory, Mr. Buys' opus was well received, the composer being present to hear the performance.

'Humor in Music' Discussed

A lecture-recital devoted to 'Humor in Music' was given in the Philadelphia Music Center on Dec. 20 by Paul Erfer, pianist. On Dec. 27 a program of chamber music and songs by contemporary Soviet Russian composers was presented in the same auditorium.

Continuing his lecture-recitals in the Franklin Institute, Guy Marriner, pianist, and director of music at the Institute, discussed Wagner's 'Siegfried' on Dec. 27. He also participated in a concert in the Institute auditorium on Dec. 30, collaborating with Charlton Lewis Murphy, violinist, in Beethoven's G Major Sonata. This concert also offered excerpts from the Cantata 'The Story of Christmas', by H. Alexander Matthews, Philadelphia composer, and a group of vocal solos. F. Edmunds directed the cantata selections, and the vocalists were Nancy Fishburn, Florence Manning, Viola McCord, Phyllis

Matthews, Irene Frack, George Lapham, George W. Rees, Paul Hesser, John C. Russ, and Ettore Manieri. Elizabeth Alspach Pommer was piano accompanist.

The first in this season's series of lecture-recitals by members of the music department faculty of the University of Pennsylvania was given by Morrison C. Boyd in Irvine Auditorium on Dec. 2. He spoke of Elgar and performed a number of his organ compositions.

Native Music Heard

On Dec. 8 music by Philadelphia composers was offered in the Art Alliance. Represented were Stanley Muschamp, by songs and piano pieces; Anita Gaine, by piano compositions; Lillian Britt, by a group of songs; Frances McCollin, by pieces for violin; Johanne Ridpath, by songs; Myra Reed, by a suite for piano, and Edward Shippen Barnes, by an Allegro for violin and piano. Composers taking part in the performance included Mr. Muschamp, Miss Gaine, Miss Britt, Mrs. Ridpath, and Miss Reed.

The Orpheus Club gave the first concert of its sixty-fifth season in the Academy of Music on Dec. 9, Alberto Bimboni conducting.

Nancy Derian, 'cellist, essayed numbers by Bach, Handel, Saint-Saëns, Glazounoff, Popper and others at a recital in the Barclay ballroom on Dec. 10. Ellis Clark Hamman was at the piano. In Fleisher Auditorium the same evening the second of five Youth recitals took place, the program presenting several of the younger members of the Philadelphia Ballet Company.

Louis Rich revealed a pleasing voice, charming stage presence, and admirable interpretative taste at a recital in the Barclay ballroom on Dec. 11.

Kirsten Flagstad was heard by an enthusiastic audience which filled the Academy of Music on Dec. 14. Josef Hofmann, appearing under the banner of the All Star Concert Series, Emma Feldman, manager, attracted a large audience to the Academy of Music on Dec. 10.

Lea Luboshutz, member of the violin faculty of the Curtis Institute, was heard in Casimir Hall on Dec. 7.

A Debussy-Ravel program was given in the auditorium of the Philadelphia Music Center on Dec. 6; and a Beethoven program in the same hall on Dec. 13, the latter being one in a series devoted to a survey of chamber music under Arthur Cohn, young Philadelphia composer and musician. Schumann and Brahms were discussed by Guy Marriner, pianist and director of music at the Franklin Institute, on Dec. 13.

The Italo-American Philharmonic Orchestra, Guglielmo Sabatini, conductor, inaugurated its seventh season with a concert in the Stephen Girard Hotel ballroom on Dec. 6, the program offering two soloists Antonio Zungolo, violinist, in Paganini's D Major Concerto, and Marguerite Barr MacClane, contralto, in the aria from Tchaikovsky's Joan of Arc.

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PROVIDENCE HEARS SERIES OF OPERAS

New England Company in Brief Season—Children's Concert Given

PROVIDENCE, Jan. 5.—The first week in December brought a brief season of opera. The New England Grand Opera, Danilo Scotti, artistic director, now in its third season, presented 'Cavalleria Rusticana' and 'I Pagliacci' in the Metropolitan Theatre on Dec. 1; and the San Carlo Opera gave 'Aida', 'Madame Butterfly', and 'Il Trovatore' on the evenings of Dec. 4, 5 and 6. Carlo Peroni was conductor for all three performances.

The New England Opera is a local organization, instrumentalists and singers being drawn from this vicinity. In 'Cavalleria' Santuzza was sung by Matilde Bastulli, Lola by Ann Manfredi (debut), Lucia by Harriet Eden (debut), Turridu by Giuseppe Barsotti, and Alfio by Ciro de Ritis. The cast for 'Pagliacci' included Alba Camillucci as Nedda, Giuseppe Radaelli as Canio, Ciro de Ritis as the Clown, Constante Sorvino as Beppe, and Luigi Delle Molle as Silvio. Anthony Stivanello was stage director, and Lillian Migliori assistant conductor. Governor Green addressed the large gathering in the interest of the operatic organization.

Good-sized crowds also greeted the San Carlo Company.

Soloists Play with Symphony

With Martha Baird, pianist, as soloist and commentator, and Arthur B. Hitchcock, pianist, as assisting artist, the Providence Symphony, Wassili Leps, conductor, gave a successful concert for young people in the Metropolitan Theatre on Dec. 5. The program included the last movement of Grieg's Concerto in A Minor for piano and orchestra; ten extracts from Saint-Saens's 'Carnival of the Animals' suite; Bach's Air for G string; the Scherzo from Tchaikovsky's Fourth Symphony; the Prelude to Humperdinck's 'Hansel and Gretel'; and Halvorsen's 'Entrance March of the Boyards'.

Kirsten Flagstad, with Edwin McArthur as accompanist, gave a recital in the Metropolitan Theatre on Dec. 17 as a part of the Community Concert Series.

The University Glee Club, directed by Berrick Schloss, gave its first concert of the season in Memorial Hall on Dec. 11. The soloist was Margaret Halstead, soprano. Notable work by the chorus was evident in 'Great and Glorious', by Haydn, and in the Russian group. Earl Perkins was again the able accompanist for the chorus.

Concerts by Ensembles

The Don Cossacks, once again under the leadership of Serge Jaroff, gave a program in the Metropolitan Theatre on Dec. 13. The Boston Sinfonietta, of which Arthur Fiedler is conductor, gave a concert in the Civic Concert Series in Pawtucket on Dec. 3. The Chopin Club gathered in the Round Top Church on Dec. 17 to hear a program in memory of its late president, Mrs. George W. H. Ritchie. Those who took part were Elsie Lovell Hankins, contralto; Harry A. Hughes, baritone; Arlan R. Coolidge, violinist; Herbert C. Thrasher, organist; and Arthur B. Hitchcock, organist and accompanist.

Prof. Lee C. McCauley of Rhode Island State College gave a piano recital

in Edwards Hall in Kingston on Dec. 10. Anders Timberg, tenor, and Mary Ramsay, pianist, gave a joint program in Music Mansion under the auspices of the English-Speaking Union on Dec. 16. The Verdandi Male Chorus, at its annual meeting on Dec. 8, elected Oscar E. Sjöholm, president, and Oscar Ekeberg leader.

A. R. C.

BALTIMORE PLAYERS BEGIN NEW SEASON

Schelling Conducts Orchestra in First Concert of Its Twenty-second Year

BALTIMORE, Jan. 5.—The Baltimore Symphony, Ernest Schelling, conductor, began its twenty-second season of municipally-sponsored concerts on Dec. 20, at the Lyric before a capacity audience. The feature of the program was the Bach Concerto for three pianos, in which Ernest Schelling, as pianist and conductor, with Alexander Sklarevski and Pasquale Tallerico, were heard.

The program began with the Franck Symphony, and closed with the Rimsky-Korsakoff Suite 'Schéhérazade', Frank Gittleston is the new concertmaster.

The Women's String Symphony, Stephen Deak, conductor, made its initial appearance on Dec. 14 at the Baltimore Museum of Art. This new organization has as its president Mrs. Hamilton Owens. The first concert included works by Phillip Emanuel Bach, Frescobaldi, Glazounoff, Tchaikovsky, and Ravel.

The National Symphony, Hans Kindler, founder and conductor, appeared on Dec. 15 at the Lyric Theatre. Owing to the illness of Lotte Lehmann, who was to have appeared, the program contained last minute changes, and included Schubert's 'Unfinished' Symphony, Beethoven's 'Leonore' Overture, the Handel Concerto Grosso, four Polish dances by Tansman, and excerpts from 'Tristan'. The first concert by the Conservatory Orchestra, Gustav Strube, conductor, was given at the Peabody Institute on Dec. 16. A delightful item of the program was the conductor's original contribution, 'Miniature' Waltz, from '1895'. The Baltimore String Symphony, Hugo Weisgall, conductor, with Josephine Levine as solo pianist, was heard on Dec. 17. Harold Bauer appeared at the Peabody Conservatory on Dec. 18. Lillian Howard Mann, soprano, broadcast a new composition, 'Babe of Bethlehem', by Franz Bornschein, in a special program on Dec. 17 over WBAL. The Baltimore composer has further contributed to the Christmas programs of Goucher College Glee Club, with his cantata 'The Word Made Flesh'. Various local churches have presented his cantata 'Hail, Holy Babe', and his anthem 'Bethlehem Rejoices'.

F. C. B.

Bowdoin College Glee Club Gives 'David Jazz'

BRUNSWICK, ME., Jan. 5. — The Bowdoin College Glee Club, Frederic Tillotson, conductor, gave a concert in Memorial Hall on Dec. 8, giving a first performance in New England of 'David Jazz', by the Boston composer, Joseph Wagner. Mr. Tillotson was also heard in the role of pianist, playing a group of Chopin works by request. The club sang music by Bach, Palestrina, Burdett-Sills, and various folk tunes.

LIBRARY GETS BORNSCHNEIN WORKS



The Complete Collection of the Published Works of Franz Bornschein Were Recently Presented to the Enoch Pratt Library of Baltimore by the Composer. (Left to Right) Frederick R. Huber, Municipal Director of Music; Mr. Bornschein; William G. Baker, Jr., President of the Board of Trustees of the Library; and Joseph L. Wheeler, Librarian

BALTIMORE, Jan. 5.—The initial presentation in the Enoch Pratt Free Library's movement to preserve the works of contemporary Maryland composers took place at the library on Dec. 2, when, in the presence of Frederick R. Huber, Baltimore's Municipal Director of Music, who proposed the movement, and Joseph L. Wheeler, Enoch Pratt Librarian, Franz Bornschein, composer, delivered 152 of his published compositions into the custody of the Fine Arts division of the library.

Letters of invitation to present their

works have been sent to Gustav Strube, Louis Cheslock, Alexander Sklarevski, Howard R. Thatcher, and Gustav Klemm. Mr. Huber was prompted by a desire to preserve for posterity contemporary Maryland music. Only in cases where duplicate copies are contributed will the music be available for circulation, the main purpose being to augment the department's reference collection. The library officials are having the donated collections properly bound, catalogued and mounted.

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BOSTON WELCOMES A NEW ORCHESTRA

Bernard Zighera Conducts Opening Program of Chamber Ensemble

BOSTON, Jan. 5.—A new chamber orchestra, conducted by Bernard Zighera, first harpist of the Boston Symphony was warmly welcomed at its first concert. The orchestra is made up entirely of Mr. Zighera's colleagues in the Boston Symphony, each of them of solo rank. Thus Mr. Zighera finds himself commanding an instrument of unlimited capacity. That he understands the technique of conducting was demonstrated at this first concert.

For the ensemble's initial program Mr. Zighera selected a Sinfonie for "grand orchestra" of two violins, viola, bass, two oboes, two horns, two trumpets, and timpani, by Heinrich Joseph Rigel (or, more properly, Riegel), a Rhenish composer of the late Eighteenth Century; Five Interludes for four horns, by Daniel Lesur, in a first performance in America; a Serenade, Op. 7, by Richard Strauss; Scarlatti's Bourrée and Gigue, orchestrated by Casella; and the Kammermusik No. 1, Op. 24, by Hindemith. For assisting artist there was Guiomar Novaes, who played the Mozart Piano Concerto in E Flat Major.

It was a stimulating evening. The Riegel Sinfonie was of slender proportion but entertaining, and the Scarlatti items were perhaps more exciting than Scarlatti had intended, but acceptable to Twentieth-Century ears. The Five Interludes were typical of the mode of thinking which the group designated as 'La Jeune France' faithfully follows.

Lesur is of the same group as Olivier Messaien, who was recently represented on a Boston Symphony program, with the same experimental turn of mind, which at present does not seem entirely certain of its goal. Meanwhile, the players who essay the Interludes are at a distinct disadvantage, since the composer has evidently not troubled himself regarding such things as practical range of the instruments and like details. Therefore, if Messrs. Valkenier, MacDonald, Singer, and Gebhardt failed to reach a satisfactory conclusion with the music, it is safe to assume that no other horn players ever will, although the piece, in spots, was very amusing. The Strauss and Hindemith numbers seemed banal and uninspired, but the Mozart, as set forth by Mme. Novaes, was wholly charming.

One of the most enlivening evenings at the Composers' Forum-Laboratory since Mr. Foote opened the series was that at which Prof. Leo Rich Lewis was introduced in a program of his own works. Prof. Lewis was assisted by a group of young singers from Tufts College, where he is head of the music department, together with the regular Forum Trio; Forum String Quartet; Edmund Boucher, bass, Alessandro Niccoli, violin; and Justin B. Sandridge, pianoforte. Modest and unassuming, Prof. Lewis made a profound impression upon his audience, few of whom probably knew beforehand how varied were his talents. His keen wit and tolerant attitude toward the "moderns" was not the least interesting of a number of interesting occurrences during the evening.

Kirsten Flagstad has visited Boston as artist for the third program sponsored by the School of Occupational



Gerome Brush
Bernard Zighera

Therapy. Her program was admirably adapted to the hour (these musicales come at 11 o'clock in the morning), and a capacity house gave her an ovation.

Fenton Charles, tenor, a graduate of the New England Conservatory, who has been studying with Charles Sautelet in Paris, has recently given an enjoyable recital in this city, singing French and German Lieder, some old English airs, and some modern songs, among which were items from the pens of Chadwick and Arthur Foote.

In Symphony Hall the Don Cossacks have sung to a house entirely sold out, with Serge Jaroff conducting a program which as usual comprised music both ecclesiastical and secular.

GRACE MAY STUTSMAN

ILLINOIS SYMPHONY HAS GUEST CONDUCTOR

Albert Goldberg Arranges a Brilliant Program—Pianist and 'Cellist Are Soloists in Series

Chicago, Jan. 5.—Albert Goldberg appeared as guest conductor with the Illinois Symphony of the Federal Music Project at the Civic Theatre on Nov. 29. Mr. Goldberg, who is State director of the project in Illinois, offered a brilliant program, consisting of the Handel-Harty 'Water Music', David Van Vactor's Passacaglia and Fugue, Sibelius's 'En Saga', Strauss's 'Burleske', with Thaddeus Kozuch as piano soloist; and works by Ravel, Rimsky-Korsakoff, and Tchaikovsky.

Other concerts by the Illinois Symphony, under the direction of Izler Solomon, have presented Brahms's Serenade in D, and the first Chicago performance of Frederick Jacobi's Concerto for 'cello and orchestra, played by Lois Bichl. Under Frank Waller, the orchestra played the first Chicago performances of Scriabin's Second Symphony and Filip Lazar's Divertimento.

M. A. M.

MacDowell Club Gives Concert at Mountain Lakes

MOUNTAIN LAKES, N. J., Jan. 5.—A Christmas festival of music in celebration of the twenty-fifth anniversary of Mountain Lakes was given by the MacDowell Club on Dec. 11, Gena Branscombe, conductor-composer. The guest artist was Lois Bannerman, harpist, who was heard in music by Couperin, Debussy, Pierné, Rameau, and Grandjany. The chorus sang traditional carols, and works by Bemberg, Gritton and Mme. Branscombe. Accompanists were Elizabeth Webster and Ruth Clarke.

REINER CONCLUDES HIS DETROIT SERIES

Leads Symphony in Brahms's Fourth—The Orpheus Club Again Appears

DETROIT, Jan. 5.—The Detroit Symphony's sixth concert of the subscription series on Dec. 17 at Orchestra Hall was led by Fritz Reiner, conducting without score. His performance of the Brahms Fourth Symphony evoked warm applause. Kodaly's four movements from the Harry Janos' Suite, Walton's Suite from 'Facade' and Ravel's 'Daphnis and Chloe'. Reiner's interpretation won him warm applause.

The Orpheus Club under Charles Frederic Morse, assisted by Winifred Cecil, soprano, gave its thirty-seventh season's concert to associate members in Orchestra Hall on Dec. 8. It was a splendid program, well sung and balanced by a group of select musicians. Compositions from Bach to Sibelius and Burleigh, and five part-songs by Elgar, were sung. The choir sang Bach's 'Break Forth O Beauteous, Heavenly Light', in tribute to the late Ossip Gabrilowitsch, and the conclusion 'Silent Night', as dedicated to Ernestine Schumann-Heink. The soloist displayed a warm voice, admirable diction.

The Don Cossacks paid a return visit to the Masonic Auditorium on Nov. 24. The Junior Players of Detroit presented at Orchestra Hall on Nov. 13, 'Iolanthe', with an amazing facility and artistry. The Paulist Chorists of Chicago, conducted by Father O'Malley, gave an interesting concert at Orchestra Hall on Nov. 6. Tonal unity and balance were evident in the entire performance. Their program, a lengthy one, included Purcell's 'In These Delightful Pleasant Groves', Foster's 'Negro Dirge', DeLamater's 'The Devil's Awa' and Gordon Jacob's 'Folly' song.

The Detroit Concert Society presented the Moscow Cathedral Choir, conducted by Nicolas Afonsky, at Orchestra Hall on Nov. 10 before an enthusiastic audience.

Quartet Gives Opening Concert

Pro Musica sponsored the Budapest String Quartet in their opening concert of the season on Dec. 14 at the Women's City Club before a good-sized audience. A slight thirteen-year-old miss, Margaret Barthel, made her debut as a pianist at the Cass Theatre on Dec. 13 in a full-length, exacting program. She exhibited technique aplenty, and created quite a stir with her audience. On Dec. 15, in Orchestra Hall, Josef Hofmann gave a brilliant concert before an almost-capacity house.

The Detroit Music Guild gave its third chamber-music concert on Dec. 18 at the Art Institute to a good-sized audience. The participating artists were John Wummer, flute; Joachim Chassman, violin; James Barrett, violin; Valbert Coffey, viola; Jascha Schwartzman, 'cello; and Bernhard Heiden, harpsichord. The program included Bach's Sonata for flute, violin, and harpsichord; Boccherini's Sonata for 'cello and harpsichord; Mozart's Quartet for flute, violin, viola, and 'cello, and Minskowsky's Quartet for two violins, viola, and 'cello.

RUTH C. BROTMAN

Jacques Ibert's opera, 'Le Roi d'Yvetot', founded upon Beranger's well-known ballad, has been given not in Paris but in Graz.

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CONCERTS: Singers, Pianists and Violinists Welcomed in Fortnight

THE recitals of Marion Telva and Amy Ellerman were outstanding vocal programs during the fortnight. Dorothy Gordon gave one of her folk-song lists, and other singers heard were Sidor Belarsky and Anna Falasca. Among the pianists were Moriz Rosenthal in a second recital, Bernardo Segall, Rosalyn Tureck and James and Kate Friskin. Violinists were Orlando Barera, Michael Rosenker and Miriam Solovieff. Several of these events marked the debuts of young artists. The Oratorio Society of New York gave its 113th performance of 'The Messiah' with Albert Stoessel conducting.

Amy Ellerman Sings Varied List

Amy Ellerman, contralto. Town Hall, Dec. 22, evening:

'Ah! Mio Cor'.....Handel
'Deh più a me non v'ascondete'...Bononcini
'Spesso vibra per suo gioco'.....Scarlatti
Air ('Phœbus and Pan' Cantata).....Bach
'He Shall Feed His Flock'
'The Messiah'.....Handel
'Agnus Dei' (B Minor Mass).....Bach
'Nacht und Träume'.....Schubert
'Schmerzen'.....Wagner
'Ruhe, meine Seele!'.....Strauss
'Befreit'.....Strauss
'L'heure exquise'.....Poldowski
'Chevaux de Bois'.....Debussy
'Bon Soir'.....Debussy
'L'automne'.....Fauré
'Indian Love Song'.....Deliuss
'The Oxen'.....Graham Peel
'Song'.....Herbert Staveland
'Christmas Eve'.....Richard Hageman

In the latest of her recital appearances in the Town Hall, Amy Ellerman displayed anew a rich, warm voice of surpassing beauty. The program, ranging from sacred and secular works of the early Eighteenth Century to the songs of present-day composers, was one calculated to exhibit the singer's full resources. Her art was particularly effective in the group of French songs by Debussy and Fauré, and in the numbers of Delius, Peel, Sammond, and Poldowski.

She was especially happy in Handel's 'Ah! Mio Cor'; in 'He Shall Feed His Flock', from the 'Messiah'; in the 'Agnus Dei', from the B Minor Mass; and in the group of German Lieder by Schubert, Wagner, and Strauss. Dr. Paul Pisk, who came recently to America from Vienna, was the accompanist. George William Volkel supplied organ accompaniments for the numbers from the Bach B Minor Mass and 'The Messiah', and Louis Edlin played the violin obbligato for the Bach.

Oratorio Group Gives 'The Messiah' for 113th Time

The Oratorio Society of New York gave its 113th performance of Handel's 'The Messiah' on the evening of Dec. 22 in Carnegie Hall with Susanne Fisher, soprano of the Metropolitan Opera; Lilian Knowles, contralto; William Hain, tenor, and Gean Greenwell, baritone, as soloists. Albert Stoessel conducted. Hugh Porter was at the organ; Alfred M. Green at the cembalo, and Charles Lichter was concertmaster of the sixty assisting musicians.

The chorus was supposed to be the largest called upon to sing the work thus far in an Oratorio Society concert, and the audience was almost capacity, since the presentation of 'The Messiah' by the society here has come to be a Christmas ritual.

The chorus summoned a satisfying volume of tone, and generally gave a sensitive interpretation of the work, responding to Mr. Stoessel's baton with vitality and spirit. Tempi were well maintained by the conductor and the soloists gave good accounts of themselves. Miss Fisher's tones were clear, unforced and well phrased, and Mr. Hain's unfortunately limited share in the proceedings was a welcome contribution to a festive evening.

Anna Falasca Makes Debut

Anna Falasca, a native soprano, trained exclusively here, made her recital debut in the Town Hall on the evening of Dec. 19, with Milford Snell as accompanist



Amy Ellerman

and Victor Just playing flute obligatos.

Miss Falasca's program was one that would have given pause to a seasoned artist, including, as it did, arias from 'The Creation', Saint-Saëns's 'Le Timbre d'Argent', 'Lakmé', 'Lucia', 'Don Giovanni' and 'La Bohème'. There were also songs by Franz, Schubert, Fauré and others.

The singer's voice is one of small calibre but agreeable quality, well produced especially in its upper reaches. There was evident ability in florid music though in this she seemed hampered by nervousness.

D.

Marion Telva Returns in Town Hall Recital

Marion Telva, mezzo-contralto. Edwin McArthur, accompanist. Town Hall, Dec. 28, evening:

'Lascia ch'io Pianga', from 'Rinaldo'...Handel
'Che Faro', from 'Orfeo'.....Gluck
'Der Atlas'.....Schubert
'Ich grolle nicht'.....Schumann
'Immer Leiser'; 'Dein blaues Auge'; 'Der Schmied'; 'Von ewiger Liebe'.....Brahms
'Amour, Viens Aider!' from 'Samson et Dalila'.....Saint-Saëns
'Der Gesenke an die Hoffnung'; 'Die Zigeunerin'.....Wolf
'Das ist ein schlechtes Wetter'; 'Cécile'.....Strauss
'In the Silence of Night'.....Rachmaninoff
'Tears' (Poem and Vocal Setting by Geraldine Farrar).....Moussorgsky
'Love is the Wind'.....MacFadyen
'Ring Out, Wild Bells'.....Bainton

Miss Telva was a valued and popular member of the American wing of the Metropolitan Opera from 1920 to 1930, when she voluntarily left the stage. She was heard in the Beethoven Missa Solemnis in the spring of 1935 under Toscanini, and was billed as a member of the Metropolitan last season, but prevented by ill health from appearing. Consequently, it was with interest that her reappearance as a recitalist was awaited. It fulfilled all expectations. Miss Telva proved herself a sterling artist. Her voice, during her years of rest, has gained in beauty, and her interpretative sense has greatly matured. The result was some highly satisfactory singing.

In the early part of the evening, Schubert's 'Der Atlas' was finely given. The aria of Dalila had dramatic intensity as well as tonal beauty. All the Brahms group were well sung, and were applauded with zest, and the latter part of the program constituted a climactic ascent which ended in a veritable triumph, the two Strauss works being especially well given.

H.

Orlando Barera Returns

First heard here last Spring, Orlando Barera, young Italian violinist, appeared for the second time in Manhattan in a Town Hall recital on the afternoon of Dec. 27, displaying once more a combination of musicianship and technical dexterity which marked him before as a performer of much promise. The instrument he used was the renowned Ward Stradivarius, one of the

Mrs. Matthew John Whitthall collection in the Congressional Library.

His program, in which he had the generally substantial and admirable support of Helmut Baerwald at the piano, was composed of a sonatine by Pergolesi, Mozart's Sonata in B Flat, the usual three movements of Lalo's 'Symphonie Espagnole', Bela Bartok's 'Suite de dance populaires Roumaines' and, in conclusion, the Tedesco-Heifetz 'Sea Murmurs', a sonatine by Paganini, the Dvorak-Kreisler 'Danse Slave' and Scherzo Tarantella by Wieniawski.

Pergolesi, Mozart and Lalo all provided Mr. Barera with opportunities to display a fine, translucent and unerringly controlled tone. The cantabile measures of these composers afforded most in this di-



Albert Stoessel, Who Conducted the Oratorio Society 'Messiah'

rection. Yet when rapid and thorny technical passages were in hand, Mr. Barera was no less at his ease. Bow arm and left hand facility were steadily in evidence and there was none of the flurry which so often arises when difficult feats are about to transpire.

F.

Third Piza Concert

The third of Samuel E. Piza's Artistic Productions at the Hotel Ambassador was given on the afternoon of Dec. 17, by the New English Singers, Harold Bauer, pianist, and Fritz Jokl, soprano. The British



Marion Telva

Delar

group sang carols and madrigals. Mr. Bauer offered works by Handel, Debussy and Chopin. Mme. Jokl, who is said to have sung in German opera houses, disclosed a pleasant voice of lyric quality which was used to advantage in works by Mozart and Josef and Johann Strauss. Fritz Kitzinger was her accompanist.

D.

Rosenthal in Second Recital

Moriz Rosenthal, pianist. Town Hall, Dec. 29, evening:

Sonata, Op. 109.....Beethoven
Sonata in B Minor.....Chopin
Prelude in C Sharp Minor, Op. 45;
Three Etudes; Mazurka in B Flat
Minor, Op. 24; Valse, Op. 42;
Tarantelle.....Chopin
'Valse Oubliée'; 'Feux Follets'.....Liszt
'Papillons'; Humoresque on themes by
Johann Strauss.....Rosenthal

A packed house and seats on the stage greeted Mr. Rosenthal and this audience heard some piano playing of a type not often vouchsafed to us in these days. The Beethoven was, perhaps, the least interesting item, but the Chopin Sonata was splendidly given, particularly in the lyrical passages, and with the Chopin group, enthusiasm rose to a great height and Mr. Rosenthal responded calmly by playing several more of the études than those listed.

In the final group, technical finesse was well to the fore, but throughout the even-

(Continued on page 26)

Glowing Tribute

FROM

ELISABETH RETHBERG

Leading Soprano, Metropolitan Opera Company

TO

META SCHUMANN

I have known Meta Schumann for many years as a musician, teacher, and composer. She is a woman of exceptionally high cultural standing, which is reflected in her entire work. Her methods of vocal teaching are very much to my liking, and I have frequently had occasion to observe in her pupils how their splendid progress proves the soundness of Mme. Schumann's principles.

The high quality of her musicianship is based upon the equally high quality of her character and personality, and whenever I am asked to recommend to young aspiring singers a thoroughly reliable vocal teacher, I always advise them to turn to Meta Schumann for instruction, feeling that, if Mme. Schumann takes care of them, they are in the best hands.

These facts, known to me for many years, make me feel sure that those seeking vocal instruction may safely entrust themselves to Mme. Schumann's teaching.

(Signed) Elisabeth Rethberg

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MUSIC: Violin Transcriptions—New Sonatas for Piano

Edited by
RONALD F. EYER

Six Contributions to the Violin Literature

Jascha Heifetz has busied himself again recently adding material to his repertoire and to that of his colleagues by way of transcriptions. From past performances, one is assured that he will make both good and effective selections. We recall, among others, his Vivaldi, Rameau, Debussy and Diniu translations of the past. Now he comes forward with six more pieces which violinists will delight to perform both on the concert platform and in the studio.



Jascha Heifetz

First among these are two divisions from one of Albeniz's biggest achievements, the piano suite 'Iberia'. 'Navarra', the more difficult, we believe should also be the more interesting. With vitality and a good deal of inventiveness (which latter is not too common in Albeniz) the piece offers the player a wide variety of effects from sound lyrical passages to stepping staccatos to double stops and several octave passages. 'El Puerto' also holds considerable variety, but it is hardly as interesting.

Turning again to Debussy, Mr. Heifetz has picked the lovely song 'Beau Soir', which needs no introduction. The straight melodic line in its simplest terms has been his objective here. Finally there are two examples from one of the leading protagonists of Hebrew music, Joseph Achron: his 'Hebrew Lullaby' in which there is some interesting contrapuntal writing for the violin, and 'Hebrew Dance' which gets going with an imposing introduction involving a cadenza and finishes with a whirling prestissimo. All six of these eminently worthwhile pieces are published by Carl Fischer, New York.

Two Noteworthy New Songs by American Composers

Two songs that must take outstanding rank among the recent contributions of American composers to song literature have just been released by the Galaxy Music Corporation of New York. In 'Vanished Summer' Edward Harris has set a fine poem by Edna St. Vincent Millay to music of wistful beauty, definitely melodic without ever descending to the banal. The harmonic scheme is relatively simple yet suggestive in color and therefore mood-enhancing. Published now in one key of medium range, it was introduced from manuscript with much success by Ethyl Hayden at her Town Hall recital last April.

'Praise' by Beatrice Posamanick is a musical conception appropriately original for the whimsically original text of Gerard Manley Hopkins. An opening succession of seventh chords, in part over an organ point, at once arrests the attention, and throughout the song both the vocal line and the accompaniment are imbued with a chastely ecclesiastical devotional spirit. Between the pious music of the beginning and the end the voice part becomes a chant, with the bar lines merely suggested. It is likewise published in one key for medium voice.

Rare Musical Jokes for Choral Groups by Master Composers

It is primarily for those odd moments of "singing for fun" relied upon by up-to-date choral conductors as recuperative agencies in the midst of strenuous rehearsals that a collection of gay and, in some cases, hilarious choral compositions by great composers and some less great, with a few folksongs of like nature, has just been published under the title of 'Choral Recreations' by M. Witmark & Sons, New York. And the contents offer incidental proof that when a master laughs he still writes good music.

To cite first the greatest names involved, Bach is represented by the jovial opening chorus and the enlivening 'The Dudelsack' from the 'Peasant Cantata', which, however, are very dignified and sedate as compared with Beethoven's 'To Maelzel', a round for four voices dedicated to the inventor of the metronome. With its aptly descriptive setting of the constantly reiterated "tick-tock, tick-a-tock, my dear Mr. Maelzel", in a tune that subsequently became the opening theme of the second movement of the composer's Eighth Symphony, it illustrates one of those famous "unbuttoned" moods of Beethoven, who was so fond of practical musical jokes. Then there is Mozart's setting of 'The Alphabet' for three voices, which dates from his sixth year, and in which nothing but the letters of the alphabet are sung to a minuet-like tune. But the most amusing features of the collection are Haydn's 'Maiden Fair', in which the lovesick incantations of midnight serenaders arouse the vociferous ire of a Beckmesserish baritone, and the delectably realistic 'Tickling Trio' by Martini.

Somewhat more decorous are 'The Angler's Song', a setting by Henry Lawes of words by Izaak Walton, and the 'Laughing Song' by the versatile Irish Tom Cooke, while the jolly Italian 'Cicirinnella', the 'Chumbara' beloved of young French students notwithstanding its shameless parallel fifths, and the 'Czechoslovakian Dance Song' are the folksongs included. The book should prove to have definite therapeutic value as its contents can scarcely fail to act as a good tonic upon jaded choristers.

—Briefer Mention—

Piano

'The Easiest Tunes to Sing and Play,' by Ernest Haywood, is the first of a series of three albums of children's music, known collectively as 'The Children's Hour.' It contains twenty-six short pieces for the piano—settings of familiar nursery and patriotic rhymes. Some are arrangements of traditional tunes; others are original. They are written largely in two-part harmony. The rhymes are given in full, and there are numerous illustrations by 'Peersart'. (London: Prowse). S.

Eight Easy Pieces, by E. Kashperoff. A set of very good pieces, musically conceived and imaginative, consistent in difficulty, or the minimum of it, in expressing the ideas involved and formally well constructed.

A Sonata Triad from Germany

Paul Hindemith has written three new sonatas for the piano. Having recorded this fact, this writer would gladly let the whole matter drop and go on talking about something else. Not that Mr. Hindemith has written bad sonatas and we don't want to get caught saying so, but that our piano somehow doesn't speak Mr. Hindemith's language and we fear doing some injustice through erroneous report.



Paul Hindemith

The general position Hindemith occupies among contemporary composers is, by now, well established among the seers of tomorrow's music, so there is no need to exhume the pro and cons of his artistic gospel. He is outstanding in modern Germany, and he is one of the most capable and the most serious writers of the day. The present sonatas bear this out. He has worked diligently and intricately with them; they show craftsmanship, hard thinking and purpose. But, in common with some other Hindemith works, they do not show that mysterious quality of communicativeness that separates music that means something to all people from music that means something to a few people. Universality has been called a central attribute of all art.

The first composition is in five movements of good length, strong structurally and abounding in harmonic novelty. The material for the second is compressed into three movements which are not long nor of much technical difficulty. In fact, all three lie well under the fingers and present few playing problems considering the complexity of accidentals which bristles from every page. The Third runs to four movements, the last of which is a very expertly, if freely developed fugue. In sum, the sonatas represent a weighty trinity, entirely worthy of their creator, the right of which to stand beside the sonatas of Mozart, Beethoven or Brahms will be decided at another date and in another place.

R. F. E.

The fact that they are a bit Schumannesque in some cases is not at all to their discredit. Sonatine, by M. Raachwerger. Not weighty but an attractive composition of medium difficulty in three effective movements. (Moscow: Edition de Musique de l'Etat. New York: Affiliated Music Corp.) L.

Six Etudes, by V. Jablonsky. If all were as good as the first this set would be worth calling to the attention of teachers and advanced students, but the first is the only one worth considering from both the musical and technical points of view. (Leningrad: Triton. New York: Affiliated Music Corp.) L.

Part Songs (Secular)

For Mixed Voices

'The Dance', by Rossini, a Tarantelle with Italian, French and English texts arr. by Cesare Sodero; 'Marstig's Daughter', Danish Folk ballad, by Alfred Whitehead; 'The Wooing' by Sieveking, arr. by Sodero; 'I Won't Kiss Katy', Jugo-Slav folk-song; 'The Peasant and His Oxen', another Jugo-Slav folk-song of humorous character; 'Am Meer' and 'Hark! Hark! the Lark!' by Schubert, all arr. by Raymond Allyn Smith in collaboration with Walter Aschenbrenner (C. Fischer).

'As Through the Palms Ye Wander', a Pastoral by Guy Weitz (London: Chester). 'Steal Away', Negro spiritual, arr. by Robert Burnett (Paterson). 'Sapphic Ode' by Brahms, arr. by James R. Duane (Elkan-Vogel). 'Chantons Encore!' collection of French songs compiled by L. G. Newton and W. Percival (London: Stainer & Bell, New York: Galaxy).

'Ten Green Bottles', traditional Yorkshire song, arr. by Thomas Wood; 'The Seasons' original nature song making use

of neutral syllables, by Dom Thomas Symons. 'Come Sleep', effective lullaby on John Fletcher's poem, by Hubert J. Foss. (London: Oxford, New York: C. Fischer).

'The Chant of Miriam and the Red Sea', an ancient Sephardic chant with verses from Exodus XV, organ acc., arr. by Harvey Gaul. 'Dirge for Two Veterans' a setting of the Whitman poem by Normand Lockwood. 'Thou Art a Friend', hymn-anthem, by Walter Rolfe. 'A Saving Health to Thee Is Brought', an edited version of Brahms's motet, a cappella. 'Sorrento Folk Song' ('Song of the Blind Girl') arr. by R. A. Smith. 'Sweet Honey Sucking Bees', a madrigal by John Wilbye, arr. and edited by M. T. Krone. 'Tenting on the Old Camp Ground', a Kittredge favorite arr. a cappella by Earl Rosenberg. 'Hi! Diddle Diddle', nursery rhyme setting by Wilhelm Schäffer. 'The Golden Pava', 'Messenger of Love' Arabian folk songs, and 'Where Is Thy Beauty, O Bey Oglu', Turkish folk song, trans. by Boris Levenson. 'Hail Festival Day', by J. Baden-Powell, arr. by Kenneth E. Runkel. (Witmark).

'The Gypsy Laddie', folk song of English derivation in the Mixolydian mode, set by Hilton Ruffy. 'Soldier, Soldier', Virginian folksong with soprano and baritone solos, by John Powell. 'An Annapolis Lullaby', Robert Garland's poem set by Gustav Klemm. 'Morn', an adaptation, with cello obbligato, from Mendelssohn's 'Cello Sonata, Op. 58, by H. P. Cross. 'The Voice of the Chimes' by Luigini, arr. by H. P. Cross (J. Fischer).

'Norwegian Cradle Song', 'Ho-la-li', Bavarian melody set by Morten J. Luvaas. 'Ave Maria', humming chorus with soprano obbligato, by John B. Archer (Birchard).

'Pilgrim's Song', the Tolstoy-Tchaikovsky composition; Robert Franz's 'Dedication'; 'Country Gardens', Morris dance; Stephen Foster's 'Beautiful Dreamer'; 'Rustling Leaves Are Whispering', by Frances Williams, all arr. by Wallingford Riegger. 'Three More Locks Ahead', old Pennsylvania Canal tunes put together by Harvey Gaul. 'Nocturne', a setting of Longfellow's 'Stars of the Summer Night' by Noble Cain. 'Nocturne', Schumann's 'Nachtstück No. 4', arr. by Crist. 'Roll, Chariot!' Negro spiritual, set by Noble Cain. (Flammer).

'Soldier's Chorus' from 'Faust' arr. by E. Bruck. 'Envoy' eight part chorus on Francis Thompson's fine poem by Carl F. Mueller. 'A Dream Within a Dream' setting by H. P. Cross for eight parts of Poe's poem. 'How Do I Love Thee', Elizabeth Browning's sonnet, also for eight parts, by Noble Cain. 'Spanish Serenata' Granados's 'Playera' arr. by Victor Harris. 'Waltz, As You Dreamily Dance', Brahms's 'Waltz in A Flat' arr. by Ladislav Kun with words by Sigmund Spaeth. Three humorous novelties: 'Scotch Bagpipes', Scottish air; 'The Frogs' anonymous tune; 'Some Like Dogs' by Paul Fontaine, all arr. by Van A. Christy. 'Stars of the Summer Night', by I. B. Woodbury arr. by N. Cain; 'Sailing Ships', a spirited sea song by Lily Strickland. 'Daybreak', eight parts, by C. F. Mueller. 'Invocation to Saint Cecilia', a Charles Hanson Towne poem set by V. Harris. 'Sit Down, Servant, Sit Down', spiritual type, by R. Nathaniel Dett (Schirmer). F.

Music Received

Orchestra

Symphony in D Minor, by Franck, first and third movements with score and parts arr. by Adolf Schmid (Schirmer). Young America Orchestra Folio, 12 numbers, arr. by J. S. Zamecnik; Classical Gems, 12 numbers, selected and orchestrated by Bruno Reibold (Fox).

Band

Fugue in A Minor, by Bach, arr. in G. Minor by Albert Chiffarelli (Schirmer). Symphonic Band Folio, 10 numbers, arr. by J. S. Zamecnik.

Songs

'Ma Chérie, Chère Amie', by Gustav Klemm. 'Love Me Enough' by Daniel Wolf. 'Guitars of Love' by Jacques Wolfe. 'The Road Is Calling' by Serge Walter. (Flammer). 'Sanctions of Love' by Hal Dyson. 'Never to Know' by Leo Erdelyi (Ricordi). 'How Sweetly Does the Moonbeam Smile' arr. by Oscar J. Fox (Birchard).

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GLINKA WORK HEARD IN SAN FRANCISCO

'Life for the Tsar' Staged
by Resident Members of
Opera Company

SAN FRANCISCO, Jan. 5.—An unprecedented amount of pre-holiday musical activity brought what was purported here to be the first American performance of Glinka's 'A Life for the Tsar'; the first complete performance by resident members of the San Francisco Opera Company of 'Hansel and Gretel' in English, as an American Legion benefit; the premiere of a musical satire by San Franciscans under W.P.A. auspices, and of a cantata, commissioned by the Municipal Chorus, written by Ernst Bacon; and recitalists ranging from Kreisler to Ruth Slenzynski.

The Russian Music Society staged 'A Life for a Tsar' in highly commendable fashion in the Tivoli Opera House (Tivoli No. 2) as a centennial celebration commemorating the opera's first performance. Yasha Davidoff was imported to sing the leading role, that of the patriot Ivan Sussanin, and was the dominating figure in the cast, vocally and dramatically. Other roles were sung by members of the local Russian colony: Sophia Samorukova, Gabriel Leonoff, Tatiana Popova, and Nicholas Molotoff. Paul Shulgin conducted. A small orchestra did reasonably well by the tuneless score, and the San Francisco Opera Ballet, directed by Adolph Bolm, contributed the Polish Ball scene of Act II in excellent manner. The production, as such, surpassed the performance; but the singing was good enough to show that the Glinka score comprises music well worth hearing.

Colorful Costumes

Scenery and costumes, constructed with the utmost simplicity, were colorful in the typical Russian manner—reds, greens, and yellows predominating—and set new local standards for artistic staging. Sets for the final three scenes were greeted with applause. Details of make-up and costume designs were amazingly well cared for; and the production was a triumph for Eugene Ivanoff and Sigismund Sazevich, scenic artists, and their associates, as well as

for the Russian Musical Society, of which Serge Mihailoff is president.

'Take Your Choice', by Phil Mathias, Raisch Stoll, and Ernst Bacon, proved a satirical musical revue of excellent possibilities. It satirized everything from Communism to night clubs, doctors, revivalists, radio, ultra-modern music, and crooners. Mathias's lines were clever. Stoll wrote most of the lyrics and many of the tunes. Bacon wrote some of the music, and conducted. Tomo Yagodka was credited with some tunes. Seven men aided in the orchestration. W.P.A. chorus and musicians and actors, aided by the W.P.A. theatre contingent, staged it. Excellent sets and good stage direction helped. With some doctoring and a professional cast, 'Take Your Choice' should make an effective bid for success in the professional field. As it was, it ran two weeks at the Columbia Theatre.

Bacon's Cantata Heard

Ernst Bacon's cantata, commissioned by the Municipal Chorus with funds contributed by the To Kalon Club (an annual contribution usually used for a vocal scholarship for some member of the Chorus), for some strange reason had its premiere under W.P.A. auspices at the Columbia Theatre. The Municipal Chorus sang it with the aid of W.P.A. soloists and orchestra, Dr. Hans Leschte conducting.

'Hansel and Gretel' was given two matinee performances under the baton of William Tyroler, chorus master, and the stage direction of Armando Agnini, technical director, for the San Francisco Opera. These two have had the understudy casts as their responsibility all season, and the Humperdinck opera had been in rehearsal with local singers for many months.

Mona Poulee and Frances Hathaway gave commendable debut performances as Hansel and Gretel, reflecting much credit upon their directors. Olga Callahan was a good witch. Others in the cast were Oliver Jones (who did a good bit of character work as Peter); Eva Gruninger, as the mother; and Elizabeth Hackett and Lina Kroph, as the Sandman and Dewman, respectively.

MARJORY M. FISHER

Maria Elsner, Soprano,
to Appear in AmericaViennese Singer Will Be Heard in
Radio and Concert Work

Maria Elsner, Viennese soprano, who will be heard in concert and radio work in America in the near future, toured Australia during the past summer under the management of J. C. Williamson, Ltd.

Miss Elsner began her vocal studies in Berlin, made her debut in Freiburg,



Maria Elsner

Germany, and has since appeared under the baton of Bruno Walter at the Théâtre Pigalle in Paris, held a two years' engagement at the Dresden Opera House, has sung at the State Opera House in Berlin, took part in the Mozart festival at Salzburg, appeared in light opera in Vienna, Italy, Holland and other cities. She has also sung in London during an engagement with the British Broadcasting Company.

CIVIC MUSIC GROUPS
HAVE RECORD SEASONConference of Field Representatives
Scheduled to Be Held in New York,
January 7 to January 16

The 1936-37 concert season has set a record for the Civic Concert Service and the Civic Music Associations. Twenty per cent of the associations have closed memberships with long waiting lists; twenty-eight new associations have been organized during the fall season alone; more than 200 cities are now functioning under the civic music plan. The average expenditure for concert series by the associations is higher than at any other time in the sixteen years of operation of the Civic Music Plan.

From Jan. 7 to Jan. 16 the annual conference of the field representatives was scheduled to be held in New York City. At these meetings plans were to be made for the 1937-38 season, which George Engles, president of the Civic Concert Service, and O. O. Bottorff, vice-president and general manager, believe will even surpass this year's record. Mr. Bottorff and D. L. Cornet, assistant manager in charge of the Western Division, will preside at the meetings. A busy schedule has been planned for the representatives, with conferences during the days, and attendance at concerts and opera in the evenings.

'WALKÜRE' OPENS
BROOKLYN SEASONIdentical New York Cast Sings
—Johnson Reads Message—
Celebrities Present

BROOKLYN, Jan. 5.—The Academy Opera House, with seat-holders and standees, held 2500 patrons for the opening night of the Metropolitan Opera on Dec. 29, marking the inauguration of that organization's twenty-ninth season of Brooklyn visits.

Wagner's 'Die Walküre', which opened the regular Manhattan season a week previous, was presented with the initial cast, including Mme. Flagstad as Brünnhilde, Elisabeth Rethberg as Sieglinde, Kerstin Thorborg as Fricka, Lauritz Melchior as Siegmund, Friedrich Schorr as Wotan, and Emanuel List as Hunding. Artur Bodanzky conducted. Edward Johnson, general manager of the company, read a brief address of greeting.

Giuseppe Valentini, dramatic tenor, assisted by Toni Voccoli, pianist, collaborated in recital at the Academy on Dec. 27. The winter concert of the Morning Choral's eighteenth season was held in the music hall of the Academy on Dec. 15. Herbert Stravely Sammond conducted and the Tollefsen Trio played several works.

The Apollo Club opened its fifty-ninth season with a private concert in the opera house of the Academy on Dec. 1. Parker's 'The Lamp in the West' was sung in memory of the late S. Parkes Cadman, chaplain of the Apollo. Alfred Boyce conducted. Mishel Piastro, violinist, was the assisting artist.

Arion May Sing in Rome

The annual Arion Singing Society concert, held at the Academy on Dec. 6, attracted an audience of about 2,000 despite inclement weather. Leopold Syre conducted. The society has been invited to sing at the Vatican next summer.

Recent events in the Institute course have included a concert by the Don Cosack chorus on Dec. 15; Jascha Heifetz, in a recital on Dec. 10; and Gertrud Wettergren, mezzo-soprano of the Metropolitan Opera, in recital on Dec. 2.

Anthony Pesci, tenor, assisted by Massie Patterson, soprano, gave a recital at the Academy on Dec. 13. Carl Diton was the accompanist. Bernard Butcher, thirteen-year-old colored boy pianist, gave a program on Dec. 6. He played works by Bach-Busoni, Beethoven, and others, in which he exhibited unquestionable talent.

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CONCERTS: Several Debutants Make Their Entry

(Continued from page 23)
ing Mr. Rosenthal's tone and his refusal to force the volume of the instrument beyond its normal limits were the most striking characteristics. H.

Classics Via the Xylophone



Joichi Hiraoka

can prevail upon the bidding of art music, if not with perfection, at least with remarkable authenticity.

His program of transcriptions included works of Bach, Beethoven (two movements from the 'Kreutzer' sonata), Mozart, Handel, Haydn, Bazzini, and others. It was not to be expected that the instrument, however expert the player, would reproduce these works in the manner to which we are accustomed. Yet they came off with amazing effectiveness, owing of course, to Mr. Hiraoka's artistry and manual expertness, rather than to the medium. The xylophone has its uses, even in serious music; but the playing of solo transcriptions doesn't appear to be one of them. The performer was assisted by a string quartet and Vladimir Brenner, piano accompanist. F.

New Hugo Wolf Songs Performed

A lecture-recital of songs by Hugo Wolf, with Sylvia Alvers, mezzo-soprano, and Dr. Paul Pisk in the dual role of accompanist and lecturer, was given at the New School for Social Research on the evening of Dec. 30.

Dr. Pisk prefaced each group of songs with explanatory comment, remarking upon those Lieder in each group that were sung here for the first time. These included

'Ein Grab', 'Der Schwalben Heimkehr', 'Andenken', 'Wie des Mondes Abbild zittert', 'Ghasel', 'Liebesfrühling', 'Herbst', 'Nachruf', 'Rueckkehr', and 'Liebesbotschaft.'

Several of the Lieder, which were newly discovered in Vienna, such as 'Andenken' and 'Wie des Mondes', were placed in juxtaposition with later songs, to which they bore striking resemblance, and for which they apparently served as models or preliminary attempts—not sketches, since they were finished art songs. The scores for the songs performed at this recital were the first proofs of a volume of the complete works of Wolf now being published. P.

Sidor Belarsky, Bass, Presents Program of Wide Variety



Sidor Belarsky

'O tu, Palermo' from Verdi's 'Sicilian Vespers' and 'Non piu Andrai' from 'The Marriage of Figaro'. Of these, the third was the best sung. A Russian group was well presented, and a miscellaneous one received with acclaim. The final group was of folk songs.

Mr. Belarsky's voice is a fine natural one of depth and color, and it is well produced through an extended range. These gifts added to a natural feeling for the dramatic side of his numbers made the recital one of genuine interest. Fritz Kitzinger was an admirable accompanist. D.

New English Singers End Their Series

The New English Singers gave the third and last of their concerts at Town Hall for this season on the afternoon of Dec. 20 to another delighted audience. Three groups

of carols and Christmas motets, including Michael Praetorius's 'En Trinitatis', Peter Warlock's 'Corpus Christi', 'Tyrley, Tyrlow' and 'Balulalow' and the old favorites, 'The Holly and the Ivy' and 'We've been awhile a-wandering', lent a seasonable atmosphere to the program, while the Purcell duets and some of the charming lute songs, with Nellie Carson as the accomplished lutenist, were retained from previous programs. Needless to say, the indispensable 'Rataplán' and other extra numbers had to be added. C.

Dorothy Gordon Gives Costume Recital



Dorothy Gordon

permission, though just why this was necessary is not entirely clear. The musical settings were by the late Edward German.

Folk songs, sung in charming costumes and in an inimitable manner, were also given to the delight of all present; and a final group in which the audience was invited to participate was highly successful. Miss Gordon described her recital as being 'for children of all ages', and by her deft projection of her own personality, made it enjoyable in exactly that manner. Adele Holsten was the accompanist. H.

Bernardo Segall Plays Bach Preludes



Bernardo Segall

Mr. Siloti. That Mr. Segall began his performance with Beethoven's 'Appassionata' Sonata was evidence of his earnest intentions.

The pianist proved himself to be well-equipped, possessing an amplitude of technique and a powerful touch. He paid heed to tempo markings, and in the Bach preludes particularly, his interpretations were marked by their clarity and strict adherence to the composer's intentions—modified somewhat in Mr. Siloti's edition.

The themes of the Scriabin Sonata, not a familiar work on pianist's programs hereabouts, proved for all the exoticism of their embroideries, to be quite commonplace. Yet Mr. Segall's performance of the work was so vitalizing as to infuse it with a degree of lifelikeness which was not inherent in the compositions but in the pianist's exposition of it. Chopin's B Minor Sonata concluded the recital. P.

Schubert Memorial Winner in Recital

Rosalyn Tureck, Pianist. Town Hall, Jan. 3, afternoon:

Sonata in D Minor, Op. 31, No. 2. Beethoven
Aria with 30 Variations ('Goldberg' Variations)Bach
Capriccio, Op. 116, No. 1; Ballade ('Edward'), Op. 10, No. 1; Capriccio, Op. 76, No. 2; Rhapsodie, Op. 119, No. 4.....Brahms

The most recent of the Schubert Memorial award-winners, who, as such, had made her debut a few weeks before as solo-

ist with the Philadelphia Orchestra at Carnegie Hall, chose a somewhat exacting program of the three B's for this recital. That she met the ordeal involved in a notably creditable manner was amply attested by the prolonged and enthusiastic demonstrations of applause.

Miss Tureck again proved to be the possessor of a musical endowment that promises unusually rewarding results as its development continues, and her intense seriousness of purpose made a deep impression from the outset of the program. She revealed a significantly sensitive response to the music taken in hand and a marked feeling for the shaping of phrases and the just balancing of the component parts involved. The Beethoven sonata was thoughtfully projected, with a tendency, it is true, to anticipate climactic effects and over-elaborate details at the expense of a proper perspective of the whole in the first and second movements, but with a good sense of proportion governing the third. The 'Goldberg' Variations, no longer considered as formidable, from the audience's standpoint, were played with a noteworthy technical command, an excellent intellectual grasp of their structural eloquence and keen responsiveness to their musical significance. That the young pianist did not exhaust all of their possibilities is no reproach in view of her well proportioned and significant projection of them as a whole. Of the Brahms numbers the two capriccios received the most felicitous treatment, the ballade, marked, though it was, by an excellently graded preparation for the climax, being somewhat marred by rhythmic stiffness and the rhapsody by over-driven tone. Extra numbers were added at the end. C.

Kate and James Friskin Give Program of Two-Piano Music

Kate and James Friskin, pianists. Assisted by Eugenie Limberg, Alice Plumlee, John Dembeck, George Ockner, violins; Dorothy Averell, Urico Rossi, violas; Eleanor Aller, Carver Butler, 'cellos; a double string quartet, Moritz von Bomhard, conductor. Town Hall, Jan. 2, afternoon:

Sonata in F (arr. by Reinecke).....Mozart
Variations on a Theme by Schumann, Op. 23
Brahms
'Moy Mell' (Irish Tone Poem).....Bax
'La Valse' (original version).....Ravel
Concerto in C (with accompaniment of strings)Bach

An audience of goodly numbers was on hand to hear the Friskins, brother and sister, in what was their first joint recital in New York although they had appeared together some years previously in Boston. It proved to be a decidedly rewarding experience for their listeners, as rarely do duo-pianists reveal not only such complete unanimity of purpose and response to the music in hand but such a coinciding sense of tonal ratios and feeling for nuance. There was maintained throughout the program a scale of values that bespoke the most complete sympathy between the two players.

The program successfully sidestepped the more hackneyed two-piano repertoire. The pianists' playing of a new revision of the Reinecke arrangement for two pianos of Mozart's duet sonata in F at once established a rapport between the performers and their audience that was intensified by (Continued on page 28)

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'THAT GIRL FROM PARIS', OTHERWISE L.P., GOES SWING



Lily Pons Proving Her Capacity as a Jazz Singer and (Right) the Soprano as a Screen Rosina

THE trend to impudent comedy for opera stars continues on the screen, as blithely and jazzily illustrated by 'That Girl from Paris', the 'that' standing emphatically and tunelessly for Lily Pons. Her latest film, as un-cloistered at Music Hall, goes in unabashedly for snickers and swing.

Of course, 'that girl,' whatever her screen name is, begins as an opera personage, but she runs away from her career and bolts a wedding at the same time. Later she moves in precisely the reverse direction by bolting a second wedding and running back to a career. Otherwise she would have no excuse to sing 'Un voce poco fa' in the costume of Rosina and prove that, swing or no swing, she is first of all a vocalist and a delightful one.

Then, for the third time, she flees a nuptial ceremony so as to be less formally espoused in a taxicab with the man she really loves, under circumstances to which no one is expected to bring any bumper crop of credulity. Her heaven-



R.K.O.

given talent for running away makes her the collective care and joy of a swing band and she qualifies for membership in a manner to prove that she knows her way

around in spheres other than opera.

Asked if she can sing blues, she responds that she can sing 'The Blues Danube' and does, with Gene Raymond, Jack Oakie, Mischa Auer and others ostensibly providing a swing accompaniment which, if it were suddenly to resound in the parks of Vienna, might cause all extant statues of Johann Strauss to jump simultaneously into any available fish pond. The film has its laughs—and it has Lily. She is clever, she is winsome and she sings. As a medium for her personality, the film fills the bill.

T.

NEW CHORUS HEARD

Long Hill Society Appears under Baton of George A. Kuhn

BERNARDSVILLE, N. J., Jan. 5.—The Long Hill Choral Society, an ensemble of thirty-five mixed voices organized in September by George A. Kuhn, made its first appearance on Dec. 16, with Emma Beldan, soprano, as soloist. Mr. Kuhn led the club in excellent performances of works by Peri-Bimboni, Easthope Martin, Clara Edwards, H. Lane Wilson, Landon Ronald, May H. Brahe, and William Schaeffer.

Miss Beldan was warmly received for her fine singing of 'Pace, Pace' from 'Forza del Destino'; songs by Gretchen-inoff, Ilgenfritz, and Ernest Charles; an old-English work; and, with the chorus, Schubert's 'Omnipotence'. She responded with several encores. Winifred Rohrer Kuhn accompanied.

Otto Lehmann to Reside in America

Otto Lehmann, who just arrived from Germany, plans to remain in America permanently, teaching, coaching, and accompanying artists and pupils. Later he will open a studio. He was formerly assistant to Dr. Baumgartner of the Mozarteum in Salzburg, and for two years was conductor of the opera house in Zurich. Mr. Lehmann has opened studios in the Steinway Building.

Branscombe Choral Sings at Town Hall

The Branscombe Choral, Gena Branscombe, conductor, presented a program of Christmas music at the Town Hall Club on Dec. 27. The program included works by Palestrina, Vittoria, Michael Haydn, Bossi, Pergolesi, Branscombe, and others.

Wilbur Evans, Baritone, Sings for Club Groups

To Appear in Recital with Slenczynski in New York During January

Among his activities in the current season, Wilbur Evans, baritone, appeared as soloist with the University Glee Club at the Waldorf-Astoria in New York on Dec. 17, and with the



Toppo

Wilbur Evans

Women's Club of Columbus, O. He has sung in the Community Concert Courses of Hampton, Virginia Bay City, Mt. Pleasant, Mich., and Geneva and Courtland, N. Y. He will be heard in joint recital with Ruth Slenczynski, pianist, at the Rodeph Sholem Temple in New York on Jan. 31. During the summer he sang in the opera season at Robin Hood Dell in Philadelphia.

In the Spring Mr. Evans will appear in Shreveport, La.; Muskogee, Okla.; Hutchinson, Kan.; Stanford University, San Mateo, Cal.; St. Paul, Minn., and Marietta, O.



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Concert Executives Form New Association

(Continued from page 3)

roduced in the last Congress) calculated to impair the present standards of musical life by restricting the entrance of foreign artists to this country."

Charter members of the Concerts Association of America present at the first meeting were the following:

Arthur Judson, manager of the Philharmonic-Symphony Society of New York; Alfred Reginald Allen, manager of the Philadelphia Orchestra Association; Theo. F. Gannon, manager of the Cincinnati Symphony Orchestra; C. C. Cappel, manager of the National Symphony Orchestra of Washington, D.C.; C. J. Vosburgh, manager of the Cleveland Orchestra; A. J. Gaines, manager of the St. Louis Symphony Orchestra; Russell B. Kingman, president of the New Jersey Orchestra; William K. Huff, manager of the Philadelphia Forum; Kenneth Klein of the Town Hall Endowment Series; Robert Kellogg, concert manager of Hartford, Conn.; Daggett M. Lee, concert manager of New Haven, Conn.; George D. Haage, concert manager of Reading, Pa.; William A. Albaugh, concert manager of Baltimore, Md.; Mrs. Zorah B. Berry, concert manager of Buffalo, N. Y.; May Beegle, concert manager of Pittsburgh, Pa.; Emma Feldman,

concert manager of Philadelphia, Pa.; Aaron Richmond, concert manager of Boston, Mass.; Mrs. Edgar Swan Wiers, concert manager of Montclair, N. J.; Harry Friedgut, executive director of the Young Men's and Young Women's Hebrew Association of Newark, N. J.; Richard Copley, New York concert manager; George Engles and Marks Levine, of NBC Artists Service; F. C. Schang, of Columbia Concerts Corporation.

An organization committee was appointed as follows: Mr. Allen, chairman; Messrs. Sink, Kingman, Kellogg, Vosburgh, Schang, Levine, Huff, Copley, Miss Beegle.

It was decided to invite membership in the association throughout the United States of all concert-giving organizations, such as local managers, national managers, advertising agencies engaging concert talent, orchestra managers, opera companies, festivals, chautauquas, institutes, forums and other educational institutions.

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CONCERTS

(Continued from page 26)

the understanding and discreetly tempered performance of the Brahms variations for four hands at one piano on a theme that Schumann believed to have been brought to him by the spirits of Mendelssohn and Schubert. The Bax 'Moy Mell' was poetically projected, while the Ravel 'La Valse', in its original version, and the closing fugal movement of the Bach concerto, the most rewarding of the three movements and played with an engaging rhythmic lilt, were the brilliant high-lights of the afternoon. The final movement of the concerto had to be repeated in response to the enthusiastic applause. The string choir used in the first and last movements erred somewhat on the side of undue modesty, with a resultant disadvantage to the ensemble effect. C.

Rosenker Makes First Appearance



Michael Rosenker introduced himself to Manhattan audiences at the Town Hall on the evening of Jan. 2 with a substantial show of success in the face of an all-pervading dampness in the atmosphere which inevitably is next to ruinous to string tone and tuning. He elected to play a program of established favorites, with the notable exception of the Schubert Rondeau Brilliant, Op. 70, No. 1, and thus provided a large gathering with admirable readings of the Bach Sonata in G Minor, for violin alone (playing only the prelude in B Minor; Sarasate's 'Spanish Dance, and the fugue); the Saint-Saëns Concerto No. 3; 'Tempo di Valse', by Arensky in Heifetz's arrangement, and Rimsky-Korsakoff's 'Fantasy on Russian Themes' adapted by Kreisler.

Mr. Rosenker possesses a brilliant technique. If there were inaccuracies, most of them were attributable to the weather. He interpreted with the authority of a long-experienced performer imbued with plentiful talent for his medium. His tone was of good size, though not of a full-bodied richness which one might have desired. His performance as a whole was that of a well-routined musician whose comprehensions were just and to the point and whose ability to execute was entirely commensurate with these. For three years he

headed the violin department of the Rotterdam Conservatory. Harry Kaufman was the accompanist.

Miriam Solovieff Makes Debut

Miriam Solovieff, violinist. Harry Kaufman, accompanist. Town Hall, Jan. 3, evening:

Sonata in A, Op. 100.....Brahms
Concerto in D.....Tchaikovsky
'Poème'.....Chausson
'Nigun'.....Bloch
'Danse du Diable Vert'.....Cassadó
Polonaise, Op. 4.....Wieniawski

Already considerably experienced in public performance, what with several solo engagements with major orchestras in her native California and other appearances,



Miss Solovieff, fifteen years old, made a strong impression upon an audience of good size in her first bid for attention in New York. Her program was a big one for any player to undertake whatever his age, and its very weight did some injustice, it seems, to the young artist. The violinist who can move serenely from exhaustive digging in the Brahms sonata to a tussle with the tortuous Tchaikovsky Concerto and then to a foray with Chausson's 'Poème' is a rare bird even among the elders.

Yet Miss Solovieff did all of these jobs capably. The latter pages of Brahms seemed predominately monochrome, and the unusual demands of the Tchaikovsky made technical ease difficult to maintain, but the playing was always that of a genuinely musical personality, of a performer who promises in good time to fulfill the most formidable requirements of her art. F.

Sunday Nights at Nine

The lighter side of concert life came in for its own with Catharine Bamman's Sunday Nights at Nine, which opened at the Barbizon-Plaza for its fifth season on Dec. 6. This sophisticated and intimate revue continues to entertain the nothing-to-do-of-a-Sunday-eve New Yorker with songs, sketches, and dances of one sort or another. Many of the lyrics are by Forman Brown, much of the music by Harold Woodall, who combines with Melvin Pahl to give the two-piano accompaniment. Certain entertainers stand out in this season's line-up: Florence Herbert, Nancy Noland, and Vandy Cape, singing; Miriam Marmein, dancing. Prima donnas and ballroom

(Continued on page 32)

THE DANCE:

Three on A Sunday

Far Right:
Señorita
Montalva

Right:
Angna
Enters

Below:
Martha
Graham



'Celebration', an ensemble piece; 'Frontier', a solo, and 'Primitive Mysteries' a dance in three parts including 'Hymn to the Virgin', 'Crucifixus' and 'Hosannah'. 'Chronicle', repeated from the previous recital, occupied a prominent place in the second half of the program. Considerably revised, the work made a deep impression with the assembled Graham enthusiasts.

Also in the second half were 'Dances Before Catastrophe', in two movements, and 'Dances After Catastrophe' including 'Steps in the Street', and 'Tragic Holiday—in Memoriam' which are among the most effective portrayals in Miss Graham's repertoire. There was a big audience and evidence of much enthusiasm. Louis Horst was the musical director. F.

ANGNA ENTERS, whose art, being unique, defies classification, began her series of appearances in the Alvin Theatre on the evening of Dec. 20. Some new "acts" were received joyfully by the audience, 'Mme. Pompadour-Solitaire 1900' being the reverse of a strip act, in which the artist began lightly clad and piled on the garments of the period. 'Deutschland über Alles' was a tourist with a kodak, and 'Flesh-Possessed Saint' a Spanish monk of the present time, a singularly macabre bit. With these were the old favorites such as 'The Boy Cardinal', 'Oh, the Pain of It' and others, to all of which Miss Enters brought the consummate art that makes her one of the delights of the contemporary theatre. It is a great pity she cannot be compelled to appear nightly throughout the season! N.

A SOMEWHAT lengthy dance suite taking an hour and a quarter in performance, and entitled 'Chronicle', was offered by Martha Graham and her dance group in the Guild Theatre in the evening of Dec. 20. The suite is in three parts, 'Dances before Catastrophe', 'Dances after Catastrophe', and 'Prelude to Action'. The music is by Wallingford Riegger, and the setting, principally of steps and drapery, by Isamu Noguchi.

As usual, Miss Graham performed with the intense conviction which makes one respect her type of symbolic movement, even though not invariably understanding it. All her presentations show careful and thoughtful study and preparation. Her own solo work in 'Spectre, 1914' was a fine piece of technique of a highly individualized type, as well as her dancing with the group in other parts. The work of the entire ensemble was frequently of an amazing kind.

Before the suite, other presentations, which Miss Graham has given before, were seen with renewed interest. D.

For her second recital of the season in the Guild Theatre on the afternoon of Dec. 27 Martha Graham and her group offered

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RADIO:

By WARREN H. POTTER

FIRST prize of \$1,000 in the NBC Music Guild contest for original chamber music works by American composers was awarded to the late Mitya Stillman, and accepted by his son Mischa. The second prize of \$500 was given to Alois Reiser and the third to Rudolf Forst. The three compositions were string quartets and achieved their world premiere over an NBC-Red network on Jan. 1.



Alois Reiser

Works by David Holden, Willy Stahl, Dezso d'Antalfy, John R. Burrows and George F. McKay received honorable mention and will be played in future evening broadcasts to be announced.

An unusual procedure characterized this contest, for after the Guild announced the offer of the awards in September 1935 when more than 1,700 American composers registered as entrants and more than 286 had qualified, in the course of the contest, twenty works were chosen and recorded. They were then sent to the judges, Serge Koussevitzky, Frederick Stock, Harold Bauer, Adolfo Betti, Georges Barrère, Oliver Strunk and Dr. Frank Black. These men worked separately and not in a group, reading the manuscript scores and listening to the recordings. This was the first music composition contest probably, wherein the adjudicators were given opportunity to hear as well as read the works judged.

Another unusual side to the contest was their performance at the initial broadcast by three string quartets, the Gordon, Roth and NBC organizations, of these works, each group playing one of the three winning compositions.

A new microphone, perfected especially for the purpose of increasing efficiency of radio pickups under difficult conditions, such as exist at the Metropolitan, takes up in greater degree sounds coming from the stage, and reduces "audience noise" such as the coughing, rustling and general small stir of an auditorium unavoidable where two or three thousand human beings gather together. Due to this new RCA unidirectional ribbon microphone, the voices



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NBC Music Guild Announces Chamber Music Winners—New Microphones and Operalogues Aid 'Met' Interest

of the singers and the sound of the orchestra are broadcast with greater fidelity than ever before. New type amplifiers also replace the old ones throughout the opera house and all equipment has been installed in duplicate to safeguard against possible breakdowns.

A special series of operalogues, inaugurated on Dec. 31, are broadcast under the auspices of the Metropolitan Opera Guild, Inc., by NBC. These present informal discussions of the Metropolitan's Saturday matinee productions and are on the air every Thursday afternoon. The only drawback with this program is the hour, since business and professional people interested in learning plots of operas will be unable

to listen in at that time of day. However, the housefrau can study the ways of star-crossed Isolde or the machinations of a Carmen while wielding a broom in one hand and a mop in the other.

Felix Roderic Labunski, composer and music critic from Warsaw, who has been in charge of serious musical radio programs there, is now representative in America of the Polish Broadcasting Company and has given two concerts of his music in New York. On Nov. 19 an NBC Music Guild program was devoted to his chamber works, Georges Barrère and Vladimir Brenner playing his Divertimento for flute and piano and the NBC String quartet giving his first string quartet. On Dec. 16 Mr. Labunski performed several of his own piano pieces over the air. His orchestral suite 'Triptyque Champêtre' will be performed in the near future under the baton of Dr. Frank Black. The suite had ten performances last season throughout Europe.

Music and the Microphone

No. 3—The Production Man Justifies His Position

By GEORGE J. ZACHARY

(Production Staff, Columbia Broadcasting System)

MOST radio listeners are familiar with the work of conductors, announcers, and control engineers, but that of the so-called "production man" remains a mystery to the audience outside. Yet the range of his activities is so broad that he himself is sometimes in doubt as to his exact status. In the main, a production man times a program, places the musicians so that a good



balance is achieved, and arranges the length and sequence of announcements. He may also be called on to do anything from moving pianos to soothing the ruffled spirits of a temperamental artist. There is no special course of training for his work, but several requirements are made of him. He must have a thorough acquaintance with the literature of music; he must read scores fluently; he must understand the functions of various microphones and the principles of radio engineering; and above all, he must be the soul of tact—he is radio's prime diplomat. In the studios, his work is comparatively simple. Conditions are more or less the same from day to day and the difficulties encountered in various studios may be foreseen. For example, he knows that the large post in Studio A will deaden the sound of any brass instrument within ten feet of it, that an insufficiently dampened wall in Studio B will cause unpleasant reverberation, that Studio C is too small for a symphony orchestra and requires careful placing of the microphone if clarity of ensemble is to be attained, etc. . . . But he cannot foresee all the difficulties. The same 'cello played in exactly the same place, may give startlingly different results on separate occasions—if weather conditions or other uncontrollable factors are involved. The larger stringed instruments have a disconcerting way of "peaking" or "booming" on certain notes. Unless they are properly dampened they can make things exceedingly unpleasant for the control engineer who must maintain a fairly constant volume level. Stringed instruments in general are much affected by the weather. Despite air conditioning, dampness takes the edge off their tone and compensations must be made. Then too, studio orchestras rarely have the usual number of stringed instruments and the production man is frequently called on to make a handful of them sound like the string section of a large orchestra. Careful microphone placement and instrumental grouping can create this illusion and often does.

Studio broadcasts however, offer much

less difficulty than remote concert hall pick-ups. The production man on the New York Philharmonic-Symphony broadcasts for example, cannot rearrange the entire orchestra to suit his microphone. First consideration goes to the audience in Carnegie Hall and to the conductor who is accustomed to a familiar arrangement of his musicians. (Studio conductors are often obliged to direct orchestras placed in most unorthodox groupings, but their long experience makes them unusually flexible.) Minor changes may be made, but on the whole, the problem resolves itself into finding a position for the microphone which will achieve the proper balance. This becomes increasingly difficult when soloists appear with the orchestra. Any compromise, of course, should favor the soloist, and listeners would do well to consider the problem before passing hasty judgments.

The quality of a radio pickup is so much a matter of individual taste, that it must always remain debatable. The balance that suits the production man may displease the conductor or the engineer. Often a pro-

gram which sounds well-balanced in the control-room evokes severe criticism from listeners outside. How many of these listeners realize that the inadequacy of their own receivers may be responsible? I have heard complaints about the quality of a symphony broadcast from owners of mid-get sets which couldn't reproduce a piccolo note with any degree of clarity.

I have said that he must be something of a diplomat. This is true with regard to performer and audience alike. Radio listeners are easily offended. An interrupted program, an incorrect announcement, a mispronunciation, a composition cut short by improper timing—all these must be guarded against. Hence, the production man is sometimes called on to make last-minute corrections or replacements in continuity which might injure the esthetic sensibilities of listeners. He is the safety man, and his decision as to what is, and what is not, good taste is often the last stop-gap before a program goes on the air. On concert hall programs, he must have selections perfectly timed, so that announcements can fit neatly between them and no part of the music lost, since the performers play at liberty and not—as in the studios—on cue from him. If he is obliged to cut short the broadcast because the concert runs into another program, he must manage to do so at some propitious point, else he will bring down scores of complaints from irate listeners. Musicians in the studios must be treated with similar tact. So the production man, if he is worth his salt, does his best to counteract these distractions. He sees to it that pages are turned, drinking water provided, frequent rest periods allowed for. He makes his instructions simple and clear, and permits the artist in so far as possible a free rein. The customary signals to speed up or slow down tempos are dispensed with. He knows that a single untoward gesture may throw the artist off and ruin his performance. Consideration of this kind has saved many a musician by staving off "mike fright." If only for such reasons as these, the production man serves his purpose.

Georgia Graves on Western Tour

Georgia Graves, contralto, who is at present touring in the Middle West, sang in 'The Messiah' with the Chicago Apollo Club on Dec. 28. She was scheduled to sing with the Denver Symphony on Jan. 10, and, on her return through Chicago, to give a recital on Jan. 26.

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'MESSIAH' CLOSES PITTSBURGH YEAR

Boston Symphony Gives Two Concerts—Choir Sings Bach Cantata

PITTSBURGH, Pa., Jan. 5.—The Mendelssohn Choir's annual performance of Handel's 'Messiah' under Ernest Lunt marked the end of the year's music, a brilliant season. Soloists were Ann Vernon Root, soprano; Nevada Van Der Veer, contralto; Clifford Menz, tenor, from St. Bartholomew's in New

York City; and Fred Patton, bass. Homer Wickline was the organist.

The peak of activities was again the visit of the Boston Symphony, this time for two performances, Dec. 12 and 13. Mr. Koussevitzky has never before so fully shown us the marvels of his players as on this occasion, with the Ravel 'Daphnis and Chloe', a Handel Concerto Grosso, Cesar Franck's Symphony, the Beethoven Fifth, a Mozart symphony, the 'Lohengrin' Prelude, a Mendelssohn Scherzo, and Stravinsky's 'Le Baiser de la Fee'.

Rudolf Serkin was this month's soloist at the Young Men and Women's Hebrew Association, playing an austere classic program; an English Suite of Bach, the 'Waldstein' Sonata, two Brahms Intermezzi, and a group of Chopin. The Don Cossacks returned to Syria Mosque for the fifth time, to a sold-out house. The same night, Dec. 18, Camille Nickerson gave a recital of creole plantation songs which she has collected and arranged, and which she

sings with authority. Sharing honors in her recital was Louis Vaughn Jones, Negro violinist, and one of the leading soloists in Negro circles.

The Tuesday Musical Club's Christmas program offered only choral music in the spirit of the season. Mrs. Edward Gallupp played piano works of Debussy, Poulenc, and Prokofieff, and string trios and quartets were given by members of the string ensemble. On Dec. 24 the Chamber of Commerce Chorus, under Harvey B. Gaul, sang carols at a luncheon offered to representative newspaper men and employees of the organization. Both Dr. Marshall Bidwell and Dr. Caspar Koch included Christmas music in the municipal organ recitals at Schenley Park and North Side Carnegie Music Halls. The Bach Festival Choir, John Julius Baird directing, sang its Christmas concert, offering the first half of the Christmas Cantata and many chorales. Soloists were Mildred Cunningham, soprano; Sarah Jamison Logan, contralto; Tom Murdoch, tenor; and James Hayden, bass. William Bretz was the accompanist. J. FRED LISSFELT

over-powerful voice. Elisabeth Rethberg, who appeared in place of Bruna Castagna (owing to Mme. Castagna's illness) in the part of Santuzza, invested the role with great dramatic power. Carlo Morelli, as Alfio, and Anna Kaskas, as Lucia, did commendable work. Irra Petina was the Lola.

In 'Pagliacci' Mr. Carron brought to the role of Canio a voice of great volume and power; Hilda Burke was praiseworthy as Nedda. The dramatic honors of the evening unquestionably went to Lawrence Tibbett, for his characterization of Tonio. Angelo Bada, as Beppe, and George Cehanovsky, as Silvio, completed the cast. Genaro Papi was the conductor of both operas. S.

Two new operas are to have premieres in Monte Carlo during the first months of the year. These are 'L'Aiglon', founded on Rostand's drama, with music by Honegger and Ibert, and 'The Collector's Dream', a one-act work by Edge.

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PORTLAND FORCES PRESENT SOLOIST

Van Hoogstraten Conducts as Szigeti Plays Corelli's 'La Folia'

PORTLAND, ORE., Jan. 5.—The third fall concert of the Portland Symphony, conducted by Willem van Hoogstraten, was marked by the introduction of Josef Szigeti as violin soloist, and by the performances of three musical numbers not heard here before. The Beethoven overture 'Fidelio' and the Bach 'Brandenburg' Concerto No. 3 were followed by two of the novelties, 'La Folia', Corelli's variations for violin and orchestra, and Mozart's Concerto for violin and orchestra. Mr. Szigeti brought out the musical significance of the variations and the seraphic content of the Mozart with exquisite tone. He was recalled repeatedly. The accompaniment was satisfying. The reception of the Third Symphony of Saint-Saëns, in its first presentation here, was an unmistakable indorsement of the richness of the scoring and of the dramatic projection of Mr. van Hoogstraten's reading.

Suite from 'Dardanus' Played

Gregor Piatigorsky, 'cellist, was also accorded an enthusiastic tribute in his first appearance with the Symphony, on Nov. 24. He interpreted the Dvorak Concerto for violoncello and orchestra with appealing beauty and virility. The symphony was Brahms's Fourth, and the Rameau-Delamater suite from 'Dardanus' was played for the first time here. At the matinee concert the orchestral numbers were by Smetana, Tchaikovsky, Waldteufel, Saint-Saëns, Brahms, Wagner, and Deems Taylor. Arlington Crum, of the Civic Theatre, read the lines descriptive of the Taylor suite, 'Through the Looking Glass'. The special feature of the Symphony matinee program on Nov. 29 was the Tchaikovsky Piano Concerto in B Flat Minor, with Dorothy Gorbovitsky, local pianist, as soloist. Mrs. Gorbovitsky's interpretation disclosed precision and powerful technique.

The first concert of the Portland Junior Symphony, Jaques Gerschkovitch, conductor, took place on Nov. 21. The orchestra played Beethoven's Eighth Symphony and Overture to 'Coriolan', Bach's Air for the G string, and 'Stenka

Razin', by Glazounoff. Nellie and Pattie Greenwood, frequent winners in the State Federation of Music Clubs' junior contests, were heard with the orchestra in Mozart's Concerto for two pianos. Clear enunciation and expressive shading distinguished the pianists' performance. Mr. Gerschkovitch's readings did justice to the spirit of the various compositions presented.

The Ellison-White Bureau presented Fritz Kreisler on Nov. 16, the Jooss Ballet in two programs on Nov. 28, and Roland Hayes on Dec. 7 at the auditorium before the largest audiences of the present season. Enthusiasm prevailed.

Henri Arcand, pianist, and Lauren Sykes, organist, were heard in the Hinson Memorial Church in an ensemble program which included MacDowell's D Minor Concerto and Yon's 'Concerto Gregoriano'.

Kirsten Flagstad's debut here was a triumphant success. She was presented by W. B. McCurdy on Nov. 20 in the Paramount Theatre, the management having cancelled the cinema for the event. Mme. Flagstad sang groups of songs by Strauss, Grieg, and Jordan, miscellaneous solos, and Wagnerian arias with rare musicianship. The demonstration of the audience earned encores. Edwin McArthur was the competent accompanist. J. F.

Opera in New York

(Continued from page 15)

versatile Ina Bourskaya; the Wagner, a more competent one than the rule, Wilfred Engelman. Wilfred Pelletier conducted and Désiré Défrère had charge of the stage. The ballet's contribution, with its flavor of rustic jollity, was heartily applauded and there were many curtain calls for the singers. O.

'Cavalleria' and 'Pagliacci' Presented

Needless to say, the Metropolitan Opera House was well filled on the evening of Jan. 2, when 'Cavalleria Rusticana' and 'Pagliacci' were presented for the first time this season. The Saturday night audience was particularly pleased, because it had a chance to hear not only these two old favorite scores, but also two new recruits in the ranks of the tenors: the American, Sydney Rayner, who played 'Turiddu' in 'Cavalleria', and the British, Arthur Carron, who was the Canio in 'Pagliacci'.

Mr. Rayner, a product of New Orleans, possesses a clear and fresh, though not

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ORCHESTRAS

(Continued from page 19)

terranean, or perhaps more properly, a Levantine savor, with instrumentation at times suggesting the contemporaneous Italians, at times the Russians, if with some admixture of Strauss in its Tchaikovsky. It is blue sky music, unclouded by metaphysics or the processes of reverie.

In the absence of any avowed program, the work suggests descriptive rather than emotional purposes, but what the composer has in mind remains conjecture. The effect is at times Oriental, if only incidentally so. Loosely knit and ejaculatory in its melodic utterance, the score asserts rhythmic zest rather than any architectural impressiveness. Harmonically, it is modern in feeling, without adherence to the hard-edged counterpoint of the atonalists and polytonalists. At first hearing, there was more of the vigor of movement than distinction of musical thought. Mr. Barbirolli conducted the introductory performance with the zeal of a crusader. The composer was present to bow.

Weber's youthful and relatively unimportant overture went its way pleasantly enough and the concertante—which is only attributed to Mozart and may be the work of another composer—was given a workmanlike but not exceptional performance, with Messrs. Labate, Bellison, Kohon and Jaenicke caring for the solo wind parts. The "Schwanda" music was the real hit of the evening and served as a rousing greeting to the New Year.

Szigeti Heard as Soloist in Beethoven Concerto

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists, Joseph Szigeti, violinist; John Amans, flutist. Carnegie Hall, Jan. 3, afternoon:

Prelude to 'Lohengrin'.....Wagner
Concerto in D Major.....Beethoven
Mr. Szigeti
Concertino for Flute and Orchestra.....Chaminade
Mr. Amans

'The Enchanted Lake'.....Liadoff
Polka and Fugue from 'Schwanda'.....Weinberger

Mr. Szigeti's aristocratic performance of the Beethoven concerto must go into the annals as one of the memorable experiences of the orchestral year. To hear the Joachim cadenzas played as he played them, alone was an experience to remember. But neither in these nor elsewhere in the concerto did his playing gravitate toward virtuoso show. The cadenzas, like the soaring themes and the passage work of their development were treated as music, played for music's sake, not the sake of display. What emerged was a performance so essentially musical, so adroitly unified,



Joseph Szigeti, Soloist with the Philharmonic

so poised in style and so assured in technical detail as to enable its poetic quality to assert itself without the petty distractions of obstacles met and surmounted competing for attention. The violinist received a veritable ovation and in recognition of the beautiful support given him by the orchestra under Mr. Barbirolli's coordinating leadership he requested the conductor to have his players rise.

The Chaminade concerto, with the solo part admirably realized by Mr. Amans, was an amiable if inconsequential departure from the stock repertoire of symphony concerts. Of the other performances that of the Wagner Prelude was not the most notable in finish or tonal quality of recent experience.

Stassévitch Introduces Casella Version of Clementi Symphony

Symphony Orchestra, conducted by Paul Stassévitch. Town Hall, Dec. 30, evening:

Grosse Fugue in B Flat.....Beethoven
Sinfonia in C.....Clementi
(First time in America)
'Enchanted Lake'; 'Baba-Yaga'.....Liadoff
Sarabande.....Ducasse
Overture to 'Schwanda'.....Weinberger

The Clementi symphony held first interest in a program which would have had an uncommon amount of interest even without this resurrection. In his day Clementi was regarded as a symphonist qualified to be mentioned in the same breath with Haydn, Mozart, and his contemporary, Beethoven. Yet at his death, no trace of his symphonic works was to be found. Not until 1917, upon the death of William H. Cummings, English musicologist, did they come to light and then only in fragmentary phrases on score-paper which Cummings had harbored among his effects. Carl Engel obtained these scraps for the Library of Congress, and they reposed there unperformed until Alfred Casella, composer and editor, came to America in 1934 expressly to make order out of them and prepare them for actual playing.

So fragmentary were Clementi's notations that Casella found himself virtually the composer of another man's symphony upon completion of the job, whether he would or no. The present performance attested to this fact. While much of Clementi is to be heard in the score, even more of Casella is in evidence, in instrumentation, bridge material, and general treatment. Though a good many people will be glad to hear something else from Clementi besides the 'Gradus ad Parnassum' and a few other pieces, yet Mr. Casella, it seems to us, has done a thankless job. Whether or not he had to put so much of himself into the work in order to make it at all intelligible, he nevertheless will be criticized for it whenever the symphony is performed. We believe he has accomplished a valuable, if not entirely reverent, piece of work.

In the Ducasse 'Sarabande' Mr. Stassévitch had the assistance of a small chorus from the Schola Cantorum.

KANSAS CITY HEARS TIBBETT AS SOLOIST

Sings Verdi and Wagner Works with Orchestra under the Baton of Krueger

KANSAS CITY, Jan. 5.—Capacity audiences for the fourth pair of concerts offered by the Kansas City Philharmonic on Dec. 10 and 11 were regaled by Karl Krueger, conductor, and Lawrence Tibbett, soloist, with symphonic and operatic fare, including Mendelssohn's 'Italian' Symphony, Rimsky-Korsakoff's Capriccio 'Espagnol', and The Prelude to 'Lohengrin'. Performances of music by Verdi, Rossini, and Wagner established Mr. Tibbett as a favorite with Philharmonic patrons. A children's concert was played in Municipal Auditorium on Dec. 12. On this occasion Mr. Krueger was assisted by his six-year-old daughter Theresa, who danced in Pierné's 'The Veil of the Guardian Angel'. This pantomime was arranged by Helen Burwell, of the Conservatory of Music. Other works were by Liadoff, Bizet, Tchaikovsky, Rimsky-Korsakoff, and Grieg. Bertha Hornaday manages the Young Peoples series.

Further activity of the orchestra under Mr. Krueger included the first of a series of Sunday afternoon popular concerts. This event, heard in Music Hall on Dec. 13, introduced two guest conductors from the orchestral ranks—Jacques Blumberg, associate conductor, and Sol Bobrov, of the violin section. Assisting soloist was Harry Sturm, who heads the 'cello section. Topeka was visited by the Philharmonic on Dec. 15, when they gave the first three of a series of nine concerts to be heard by that community through the winter. The assisting artists were Robert Quick, concertmaster, and Lois Craft, harpist.

BLANCHE LEDERMAN

European Tour Planned By Bailly and Robinor

To Give Viola and Piano Sonata Recitals in Series Abroad

PHILADELPHIA, Jan. 5.—Dr. Louis Bailly, violist, and head of the chamber music department of the Curtis Institute of Music, will give a series of



Dr. Louis Bailly and Genia Robinor

sonata recitals with Genia Robinor, pianist, during their European tour. They will appear in Rome, Milan, and Vienna, where Dr. Bailly will also broadcast a program of viola music; in two recitals in Moscow, one in Stockholm, Amsterdam and several in London.

Miss Robinor will be heard in a piano recital in London, and in sonata recital with Dr. Bailly, and the latter will also give a viola program there. They will appear in recital in the Town Hall in New York on March 23.

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Obituary



Ugo Ara

LAUSANNE, Dec. 20.—Ugo Ara, the original viola player of the Flonzaley Quartet, died in a hospital here on Dec. 10. He had been in ill health for some time, but his death was unexpected.

Born in Venice, July 19, 1876, Mr. Ara first studied violin in his native city under Tirindelli. At the age of thirteen he was a member of the orchestra at the Fenice Theatre. In 1894 he went to César Thompson in Liège, but owing to violinists' cramp, had to give up playing entirely after a few months. The next seven years he spent in Vienna studying composition at the conservatory there. When, in 1902, he was able to resume playing, at the suggestion of Alfred Pochon, he turned to the viola, in order to join the Flonzaley Quartet which the late Edward de Coppet organized at first for private concerts in his home.

Mr. Ara remained with the quartet until 1917, when he returned to Italy for war service. Rejected for active service on account of physical disability, he became a member of non-combatant units. Since the close of the war he had made his home on the Isola dei Pescatori in Lake Maggiore, where he spent much time writing 'The Romance of the Borromean Island', which was translated into both English and French.

Pierre Douillet

SAN FRANCISCO, Jan. 5.—Pierre Douillet, veteran of Pacific Coast pianists and former dean of the Conservatory of the College of the Pacific, died in his studio Dec. 11, in his seventy-seventh year. Born in Russia, he was educated in Germany and came to this country at the age of nineteen. He first taught in a New York conservatory, then at the College of the Pacific, in San José. He resigned that post to establish a conservatory of his own in San Francisco. Mr. Douillet had been a prominent member of the California Music Teachers' Association and of the San Francisco Musicians' Club for many years, and had served both organizations in official capacities. He is survived by his wife, Natalia.

M. M. F.

Ralph Edmunds

Ralph Edmunds, publicity director of the Metropolitan Opera during the Grau, Conried and the early years of the Gatti-Casazza regime, and more recently business manager of the Philadelphia Philharmonic, died on Jan. 2 in the French Hospital.

A native of England, Mr. Edmunds had lived in this country for many years. He left the Metropolitan in 1904 to manage Col. Henry W. Savage's English 'Parsifal' company, but later returned to the Metropolitan, where he remained until the end of the season of 1909-1910. He was with the Philadelphia Orchestra during the war

CONCERTS

(Continued from page 28)

dancers are the most satirized; the one in Vandy Cape's song about the 'Prima Donna at Home', and again in her farewell recital by the Yale Puppeteers; the other by Richard Stuart and Claire Lea. Others in the ensemble are James Lee and Fleur-ette, Hildegard Halliday, the monologist, Wilton Royal, and Josef. M.

Rubinstein Club Celebrates Its Fiftieth Season

The first concert of its fiftieth season was given by the Rubinstein Club in the Waldorf-Astoria on the evening of Dec. 21. The program was presented by the club's chorus under Frank Kasschau and the Mendelssohn Glee Club, Cesare Soderro, conductor. Frances Blaisdell, flutist, was heard in solos. Accompanists were Frances Moore for the Glee Club,

years, and until 1929 was manager of Station WRC of the National Broadcasting Company, at Washington, D. C.

Italo Picchi

CINCINNATI, Jan. 5.—Italo Picchi, operatic bass, who was for nine seasons a member of the Metropolitan and more recently connected with the Zoo Summer Opera Company here, died unexpectedly on Jan. 3. He was born in Brescia, Italy, sixty years ago and had sung at La Scala in Milan. He was director of the operatic department of the College of Music of Cincinnati.

Julius Kamper

WASHINGTON, D. C., Jan. 5.—Julius Kamper, retired leader of the U. S. Army Engineer Band, died here on December 31. Mr. Kamper was in his eighty-third year. He organized the first Engineer Corps Band in 1891, and was also instrumental in forming several important Washington organizations, including the Kallipolis Grotto Band, the Washington Firemen's Band, the Bureau of Engraving and Printing Band and the Alexandria Citizens' Band. Interment, with military honors, was in Arlington National Cemetery.

A. T. M.

Anthony J. Schath

CINCINNATI, Dec. 30.—Anthony J. Schath, former member of the Cincinnati Symphony, died here on Dec. 26, in his seventy-eighth year. He was a member of the Philharmonic Orchestra and a charter member of the Cincinnati Musicians Association.

Nellie Tuttle Fox

SAN ANTONIO, Dec. 27.—Nellie Tuttle Fox, wife of Oscar J. Fox, song writer, and herself prominent in local musical circles, died at her home here on Dec. 11 after a lingering illness.

G. M. T.

Edwin G. Clarke

READING, MASS., Dec. 27.—Edwin G. Clarke, cornetist in Sousa's Band for twenty years, died of heart disease on Dec. 21, at the age of seventy-two. He had been manager of the band on one of its world tours.

Bessie Noble Wild

WASHINGTON, D. C., Jan. 5.—Bessie Noble Wild, prominent national capital musician and music teacher, died in Washington after a long illness on Dec. 30. Mrs. Wild was for twenty-five years an assistant of the late Dr. J. W. Bischoff.

A. T. M.

Pearl Hassock Whitcomb

SAN FRANCISCO, Dec. 31.—Pearl Hassock Whitcomb, president of the San Francisco Music Teachers' Association and widely known vocal instructor, died recently at her home after a prolonged illness.

Marguerite Hughes for Miss Blaisdell and the club chorus, and Grace Adams Kelly and Harry Gilbert, organists. N.

Durieux Ensemble Gives Concert at MacDowell Club

The Durieux Ensemble, William Durieux, conductor, assisted by Blanche Winogron, pianist, was heard at the MacDowell Club on the evening of Dec. 27. The program included works by Sixteenth Century composers and Max Bruch's arrangement of the 'Kol Nidrei' played by Mr. Durieux with string ensemble, and Albert Stoessel's Concerto Grosso with Miss Winogron as soloist.

National Opera Club Holds Annual President's Reception and Ball

The annual president's reception and ball of the National Opera Club, Baroness Katherine Evans von Klenner, founder-president, was held at the Waldorf-Astoria on the evening of Dec. 9. The musical program included the first presentation in New York of an allegorical music drama, 'Amor Verito', by Claude Lapham, with libretto by Ruth Helen Davis. The cast included Mme. Diana d'Este, Melissa Baye, Maria Aribia, Wesley Bauder, and Edison Harris. Peggy V. Taylor was seen in interpretative dances, and the Orpheus Quintette Harp Ensemble of Boston made its first New York appearance.

American Woman's Association Hears Don Cossack Chorus

Members and friends of the American Woman's Association heard the Don Cossack Male Chorus, Serge Jaroff, conductor, in the ballroom of the American Woman's Club on the evening of Dec. 21. The concert was a featured Christmas program of the AWA. The program included a group of Russian Christmas songs of sacred character, and two of secular works.

Fontainebleau Alumni Association Gives Reception

A Fontainebleau Evening was given by the Fontainebleau Alumni Association at the National Arts Club on the evening of Dec. 13. A special musical program was offered by Beveridge Webster, pianist; Otis Holley, Negro soprano; and Edison Harris, tenor. Pauline Gold was the accompanist. Jean Labatut showed motion pictures of France.

Matinee of Biblical Episodes Given by Rosamond Joyzelle

A Christmas matinee of Biblical episodes and characterizations was given in the Town Hall on the afternoon of Dec. 15 by Rosamond Joyzelle. Miss Joyzelle was assisted at the organ by T. Tertius Noble, organist of St. Thomas's Church, and Clarence E. Gittens, solo treble of St. Thomas's choir, as well as by Hugh Sorensen, baritone.

Concert by National Association for American Composers and Conductors

The National Association for American Composers and Conductors gave a concert of works by contemporary composers in Steinway Hall on the evening of Dec. 16. Composers whose works were presented included Walter Piston, Normand Lockwood and Arthur Shepherd. The artists presenting the program included Lola Monti-Gorsi, soprano; John Duke, pianist, and the Phil-Sym Quartet.

Pinza Sings at Third Criterion Morning Musicales

Ezio Pinza, bass of the Metropolitan Opera, gave the program of the third Criterion Morning Musicales in the Ballroom of the Hotel Plaza on New Year's Day. On account of the holiday the musicale was given in the afternoon instead of the morning.

Ukrainian Art Theatre Gives 'Mazeppa'

Tchaikovsky's Ukrainian opera 'Mazeppa' was performed by the Ukrainian Art

Theatre under the direction of Dimitri Chutno in Carnegie Hall on the evening of Dec. 6, with Max Panteleiff in the title role. Others in the cast were Elena Bussinger, Adela Scadron, Nicholas Karlash, Arturo de Filippi, Ivan Izmailoff, and Leonid Troitsky. Michael Fevelsky conducted.

Students Concerto Series Continued at Juilliard School

The second concert of the students concerto series at the Juilliard School of Music was given in the concert hall on the evening of Dec. 19. Under Osbourne McConathy, the Fourth Brandenburg Concerto of Bach was played with Jacques Lerner, violin, and James Hosmer and Lorna Wren, flutists, as soloists. Frederick Dvornch played the Dvorak Violin Concerto Op. 53, with accompaniment conducted by Henry Aaron. Hindemith's Trauermusik for Strings in memory of George V, was led by Milton Forst with Nathan Gordon as viola soloist. Rachmaninoff's Second Piano Concerto was played by Emma Enders with Robert Lawrence conducting.

'Otello' at the Hippodrome

In a fortnight that included several favorite operas, the Hippodrome performance of Verdi's 'Otello' on Christmas evening was outstanding. The commendable performance was under the baton of Fulgenzio Guerrieri; and the leading performers were Annunziata Garrotto, as Desdemona; Vittorio Fullin, in the title role; and Angelo Pilotto, as Iago.

Helen Harbourt in Herbert Operetta

On the evenings of Nov. 26, 27, and 28 Helen Harbourt, young artist-pupil of Adelaide Gescheidt, sang the principal soprano role of Kathie in Victor Herbert's 'Student Prince' with the Montclair Operetta Club under the direction of Julius Zingg.

Miss Harbourt was soloist with the Brooklyn Edison Orchestra in Brooklyn on Nov. 20. She also appeared in recital in Newark on Nov. 10. She will be soloist in Handel's 'Messiah' at the Union Congregational Church, Upper Montclair, N. J., on Dec. 13.

New York Studios

Pupils of Belle Julie Soudant, both in her private studio and at the Institute of Musical Art of the Juilliard School of Music, have been engaged for important choir solo positions. Among these are Mildred Robinson, soprano, at the Throop Avenue Presbyterian Church, Brooklyn; Helen Thompson, soprano, Hamilton Avenue Methodist Episcopal Church, Trenton, N. J.; Marion Bradley, contralto, St. Stephen's Episcopal Church, New York; Meldon Erickson, tenor, Willis Avenue Congregational Church, New York; Gertrude Breakstone, contralto, St. Luke's Episcopal Church, New York; Dorothy Westra, soprano, First Baptist Church, Yonkers, and Temple Emanu-El, New York; Edna Riester, soprano, St. Andrew's Episcopal Church, Yonkers; and Katherine Karnes, soprano, in Columbia University Choir.

* * *

A recent broadcast over the Mutual Network by the LaForge-Berumen studios, was given by the LaForge Ensemble, Jessica Davis, coloratura soprano, and John Lombardi, baritone. Mr. LaForge conducted the ensemble and accompaniments were played by Beryl Blanche and Alice Huebner.

* * *

Lillian Reznikoff Wolfe is presenting Hans Barth in a master class for teachers and students in Brooklyn on ten Thursday evenings beginning on Feb. 4.

* * *

Genia Robinor, pianist, was heard in a recital in the auditorium of the Settlement Music School on Jan. 7. Mrs. Robinor is a member of the school faculty.

COLUMBUS QUARTET IN SCHÖNBERG WORK

'Verklärte Nacht' Given Local Premiere—Saturday Club Marks Anniversary

COLUMBUS, O., Jan. 5.—The Haydn String Quartet, a local organization that gives an annual series of three concerts, was heard in the premiere here of Schönberg's 'Verklärte Nacht' recently. Works by Beethoven and Franck completed the program. The Saturday Musical Club celebrated its thirtieth anniversary on Nov. 13, when Mabel Hopkins led a string ensemble of fourteen, and various soloists were heard. Concerts were given by the Kedroff Quartet in Mees Hall on Nov. 4, and by the Kolisch Quartet on Nov. 19. Other recitals were by Margaret Speaks, soprano, before the Women's Club, with Wilbur Evans, baritone, as co-artist, and Lauritz Melchior in Memorial Hall. The Capital University Concerts opened its season with the Salvi Harp Ensemble.

Gregor Piatigorsky made his second local appearance for the Women's Music Club in Memorial Hall on Dec. 15. The program included Bach's Suite in C and Castelnuovo-Tedesco's Toccata. Elisabeth Rethberg and Ezio Pinza appeared in the second concert of the Civic Series on Dec. 11. In a beautifully sung program, three Mozart duets were memorable. Portions of Bach's 'Christmas' Oratorio were sung by the Ohio State University Chorus under Louis Dierks on Dec. 13.

Capital University Conservatory of Music presented Nino Martini in a popular program on Dec. 9, and the conservatory held a choir festival under Ellis Snyder on Dec. 13. Ten former students brought their choirs from nearby towns to sing separately and in massed chorus.

ROSWITHA C. SMITH

Leon Carson Heard in Recital

NEWARK, DEL., Jan. 5.—Leon Carson, tenor, with Pauline Piunti, accompanist, gave a recital at the Women's College of the University of Delaware on Dec. 3. Two works by Handel, a

bracket of Lieder by Brahms, Strauss, and Schubert; several French songs; and works in English by Townsley, Travers, Horseman, Silberta, and George Roberts were warmly received.

Painting of Hattstaedt Placed in Music School

Portrait Unveiled in American Conservatory on Dec. 8

CHICAGO, Jan. 5.—A life-size painting of the late John J. Hattstaedt, founder of the American Conservatory of Music, and its president until his death in 1931, was placed in the recep-



The Gross Portrait of John J. Hattstaedt, Founder of the American Conservatory

tion rooms of the conservatory on Dec. 6. The date also marked the fiftieth anniversary of the founding of the institution. The portrait, by the noted painter Oskar Gross, was unveiled by Dorothy Winter, a granddaughter of the late Mr. Hattstaedt, after a brief speech by Frederick Stock, conductor of the Chicago Symphony. John J. Hattstaedt, president of the conservatory, accepted the portrait for the school, and thanked the members of the faculty, alumni, and sororities for the gift.

M.M.

Chaliapin to Return to America

Feodor Chaliapin will return to America in the fall of 1937 for concert and opera engagements. It is believed he will appear with various opera companies in performances of 'Boris Godunoff', in connection with the observance of the centennial of Pushkin, from whose poem Moussorgsky drew material for his opera.

Swedish Singers Are Engaged

Jussi Björling, leading tenor of the Royal Stockholm Opera, Erna Sack, coloratura soprano; and Gertrude Pitzinger, mezzo-soprano, have been added to its list of attractions by the office of Charles L. Wagner. Mr. Björling will come to America in November for appearances in opera and concert.

January Recital Appearances for Ernesto Berumen

Ernesto Berumen, pianist and teacher, gave a recital in the Plandome Village Hall, Manhasset, L. I., on Jan. 6. He is also booked for an appearance at New York University on Jan. 13, where he will present a program of works by Brahms, Debussy, Chevillard, Griffes, and others.

CLEVELAND FORCES GIVE AMERICAN WORK

Arthur Shepherd's 'Horizons' Is Played—Fuchs Appears As Soloist

CLEVELAND, Jan. 5.—The Cleveland Orchestra honored one of America's outstanding composers, Arthur Shepherd, when it played his symphonic suite 'Horizons' on Dec. 10 and 12. Mr. Shepherd, who is head of the music division of Western Reserve University here, has built the suite from pure Western themes, actually making use of two well-known cowboy songs in the second and third sections. The movements divide into 'Westward', 'The Lone Prairie', 'The Old Chisholm Trail', and 'Canyons'. Most impressive was the last section in which a masterly grasp of instrumentation enabled the composer to paint vividly the vastness, the brooding emptiness of the open spaces of the West. The soloist of the week was Josef Fuchs, concert-master of the orchestra, who was heard in an exciting performance of the difficult concerto of Prokofieff. The concert closed with the Dvorak 'New World' Symphony.

Fritz Kreisler appeared at Music Hall on Nov. 27, under the auspices of the Cleveland Concert Course, directed by Mrs. Emil Brudno. His program consisted of the Schumann Fantasy in his own arrangement, the Adagio and Fugue from Bach's G Minor Sonata, the Paganini-Kreisler Concerto in one movement, and a group of his own compositions. Of all the great artists Cleveland has heard he drew by far the largest house, and every one was pleased with his program.

The orchestra office has announced that Mario Chamlee has been engaged to sing the tenor part in the Verdi 'Requiem', to be given under Dr. Artur Rodzinski on Jan. 1 and 2. He will fill the place of Dan Gridley, whose death has taken from Cleveland a beloved artist.

'Messiah' Presented

On Sunday, Dec. 13, The Cleveland Messiah Chorus presented the great oratorio in its complete form at Masonic Auditorium. This chorus began some dozen years ago with but a handful of members, and has grown under the untiring efforts of its director, William Albert Hughes, until today it numbers more than 300 voices. The soloists were Ann Aldrich Hickey, Hilda McMillen, Edouard Grobe, and Arthur Kent. The orchestra was under the direction of Walter Logan.

On Nov. 29 the Slovak National Culture Society, Krivan, sponsored a benefit recital for nineteen-year-old Pravoslav Krch, for the purpose of sending him abroad for study with Georges Enesco. Krch possesses a full tone, a clean technique, and a musicianship that is far in advance of his years. Miss Anne Taborsky was a capable accompanist.

On Dec. 6 Marcel Salzinger, di-

rector of W. P. A. music activities, gave a recital of German Lieder at the Cleveland Museum of Art. Assisting him was the Civic String Quartet, which contributed works of Haydn and Beethoven.

A program of German instrumental music of the Seventeenth and Eighteenth Centuries was presented at the Museum of Art on Dec. 11 by the Western Reserve University Orchestra under the direction of F. Karl Grossman. Lila Robeson, formerly of the Metropolitan Opera, was guest artist in some examples of early German vocal music.

Arthur W. Quimby, curator of music at the museum, presented on Dec. 2 another of his fine organ recitals, with music of the Nineteenth and Twentieth Centuries by Karg-Elert, David, Brahms, Rieger, Hoyer, and Ramin.

The Singers Club gave its first concert on Dec. 9, under its new director, Boris Goldovsky, with Tito Schipa as guest artist. The club is one of Cleveland's oldest musical organizations, and membership is restricted to only the finest voices.

STEWART MATTER

HARRISBURG SYMPHONY PRESENTS GUEST ARTIST

Smeterlin Plays Chopin F Minor Con- certo and Shorter Pieces— Children's Concert Given

HARRISBURG, Jan. 5.—The Harrisburg Symphony, George King Raudenbush, conductor, gave its second concert of the season, with Jan Smeterlin, pianist, as soloist in the Chopin F Minor Concerto. The orchestra played a group of five 'Ricerazioni' chosen from antique Italian music, arranged by Renzo Bossi; Griffes's 'White Peacock'; and works by Granados, Sibelius, and Meyerbeer. Mr. Smeterlin added encores.

The Symphony under Mr. Raudenbush gave a children's concert on Dec. 7, repeating it on the 14th. The program included works by Meyerbeer, Schubert, Bach, Järnefelt, Schumann, Rimsky-Korsakoff, Pierné and Berlioz. Mr. Raudenbush gave explanatory talks between numbers. Flute solos for the Bach and Rimsky-Korsakoff pieces were exquisitely played by Eric Evans.

The Moscow Cathedral Choir concert (second of the Wednesday Club's course) was held in the forum of the state education building on Dec. 17. In Market Square groups of children sang carols on four evenings before Christmas Day, directed by Wm. M. Harclerode, supervisor of music; Alfred C. Kuschwa; Dorothy Robb; and Grace Reinert. The carolers were supported the first evening by an electric organ, with Clarence Heckler at the console, and on the other evenings by brass choirs from the high school bands.

L. M.

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LILY PONS SINGING AT A BENEFIT CONCERT FOR THE ST. LOUIS OPERA

A Section of the Huge Municipal Auditorium in St. Louis on the Occasion of the Concert Given by Guy Goltzman for the Benefit of the St. Louis Grand Opera on Dec. 2. Lily Pons, Who Was the Soloist, Is Shown Before the Orchestra and Chorus. Gennaro Papi Was the Conductor

Schools of Music Association Meets

CHICAGO, Jan. 5.

THE thirteenth annual meeting of the National Association of Schools of Music, held on the afternoon of Dec. 31 in the Palmer House, was one of the most successful and largely attended in the history of the association. Sixty-seven member schools out of a total of eighty-three were represented, and a number of schools anticipating future membership also sent delegates. A feature of the meeting was an address by Dean Works of the University of Chicago, secretary of the North Central Association of Colleges, discussing the general procedure of the accrediting policy of that association and its new intention of giving more thought to the music departments of its member schools.

Future broadening of the scope of the association's activity was definitely indicated by the authorization and appointment of a special committee to study the problem of suitable curricula and standards of accomplishment for secondary schools in the preparation of students for entrance into college departments of music and professional music schools. The committee is composed of Frank Shaw of Oberlin, chairman; Earl V. Moore of the University of Michigan, Albert Riemenschneider of Baldwin-Wallace College, all also members of the association's commission on curricula, and Ralph Clewell of Western Reserve Academy.

Of vital interest was a report of the committee on graduate courses in music, representing jointly the National Association of Schools of Music and the Music Teachers National Association, which presented suggestions concerning the Doctorate in Music. The general fields open to candidates for the doctorate were specified as Musicology, Music Education and Creative Composition. The committee is under the chairmanship of President Howard Hanson, including Earl V. Moore, Phillip Greeley Clapp, Karl Gehrken, Otto Kinkeldey and Oliver Strunk. At its meetings in Chicago the committee was

augmented by Glenn Haydon, Hugo Leichtentritt, Harold Gleason, William S. Larson and Walter Spry.

An important report was received from the association's commission on ethics through its chairman Arthur Westbrook. The violations of the code of ethics which had required adjudication during the year were found to be the result of lack of familiarity with the code or as the result of administrative neglect. Therefore the commission recommended the careful re-study of the code and the by-laws by all schools.

On recommendation of the commission on curricula and with the approval of the executive committee, the following changes in membership were voted by the association: Chicago Conservatory of Music, Conservatory of Music of Kansas City, Bethany College, Greensboro College, Lindenwood College, Mary Hardin-Baylor College, Millikin Conservatory of

James Millikin University, and Murray State Teachers College; promotion from two-year accrediting to provisional membership, Jacksonville College of Music, Fla.; elected to prominent membership, Centenary College, Progressive Series Teachers College, Sherwood Music School, John B. Stetson University and the University of Louisville; elected to two-year accrediting, Rosary College; changed from general membership to the liberal arts college classification, University of Missouri; resigned: the Cornish School of Music and the Nashville Conservatory of Music (closed); applications for membership denied, two.

Howard Hanson remains as president; the commission on curricula continues; Karl Eschman replaces Mr. Westbrook on the ethics commission; Theodore Kratt and William MacPhail are new to the publicity commission; Harold Butler succeeds David Stanley Smith as eastern vice-president. Two officers remain in the positions to which they were elected at the first meeting of the association in 1924: Charles N. Boyd, treasurer, and Burnet C. Tuthill, secretary.

Harry T. Carlson, Noble Cain, Walter Aschenbrenner and Henry Veld, conductor of the Augustana Choir, Rock Island, Ill.

Two banquets preceded the evening's program. Mrs. William Arms Fisher presided at the dinner of the American Choral and Festival Alliance. The Phi Mu Alpha fraternity banquet had Rudolph Ganz for toastmaster and Dr. Howard Hanson as principal speaker, on the topic 'What is Music?' At the meeting of the fraternity, Hans Lange was initiated as a member of Rho chapter and Otto Kinkeldey as a member of Delta Chapter. Arthur Hansen of J. Fischer & Bro. was also initiated as an honorary member of Rho chapter.

The evening's general program consisted of a concert of orchestral and choral music in which the participants were the orchestra of Lane Technical high school, Chicago, Oscar Anderson, conductor, and the Chicago Symphonic Choir under the direction of Walter Aschenbrenner.

Problems of Education

Thursday morning's session was devoted to a discussion of the outstanding problems of musical education. Topics listed on the program consisted of the place of music history in the curriculum as distinguished from courses in musical appreciation, the development of musicianship, objectives in music education and their evaluation by comprehensive examinations, and entrance requirements for the graduate students. Leaders in the various fields who led these arguments were John J. Landsbury, University of Oregon; Wallace Goodrich, New England Conservatory; Albert Riemenschneider, Baldwin-Wallace College, and P. G. Clapp, University of Iowa.

This concluded the general sessions of the conference, the afternoon being devoted to business meetings of Phi Mu Alpha and the National Association of Schools of Music.

'Cultura Musical', New Musical Review, Is Published in Mexico

Cultura Musical, published in Mexico City, has just issued its first number, an attractive journal in octavo form. The director is Manuel M. Ponce, and the editor-in-chief is Dr. Jesus C. Romero. A formidable list of collaborators in European and South American countries includes the names of many prominent musicians of the time. The magazine comprises general musical news, special articles, and criticism.

Music Teachers Convene in Chicago

(Continued from page 4)

session closed with an open discussion on the effect of W.P.A. projects upon the work of the private teacher of piano.

Music and the Government

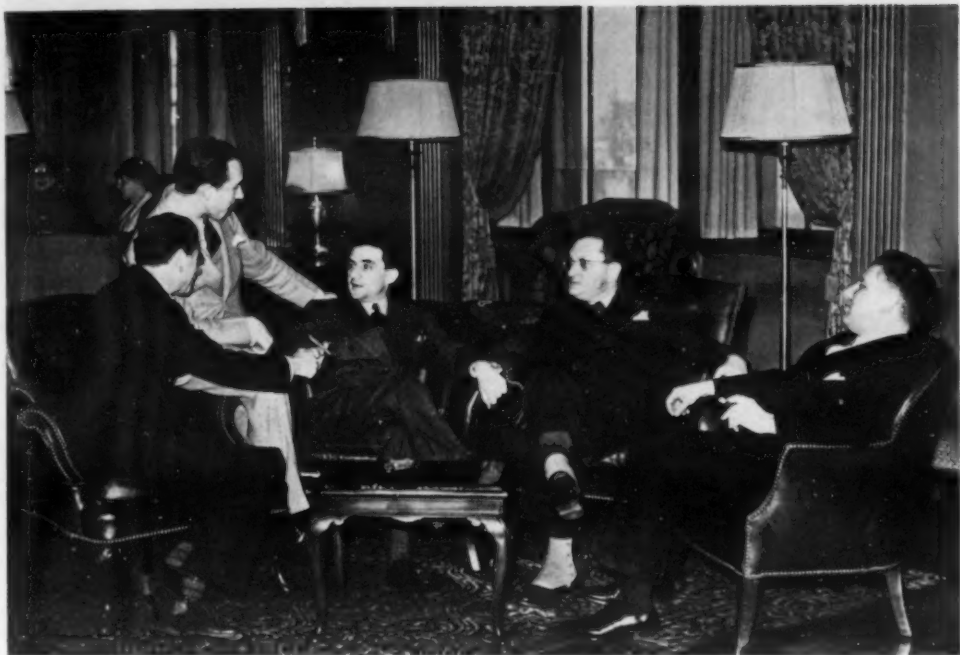
The Wednesday morning session was one of the most stimulating and interesting of the series, being devoted to the topic of Federal legislation in music. Dr. Howard Hanson presiding, Leo Fischer, executive secretary of the American Guild of Musical Artists, led a discussion on the Dickstein bill, which, if passed by the convening congress, will put a limit on the importation of foreign musicians. Excellent comment upon the bill was offered by that staunch defender of the American musician, Dr. Glenn Dillard Gunn of Chicago. Mrs. Frances E. Clark, chairman of the national committee for music in education, read a valuable paper in approval of a division of music in the bureau of education. Ernest LaPrade of the National Broadcasting Company discoursed wittily and authoritatively on the problems of the radio broadcaster. Mr. LaPrade's talk aroused much discussion.

The morning's activities included a most forceful and able address by Dr. Nikolai Sokoloff, national director of the Federal

Music Project. Dr. Sokoloff outlined the aims and general policies of the Federal music program which has accounted for such unprecedented music activity in the country, reminding his hearers that there are now functioning under the W.P.A. 167 groups playing music of symphonic character. Dr. Sokoloff stressed the need of capable young American conductors in the development of the American orchestral field.

The day's luncheon activities were devoted to the annual meeting of the M. T. N. A. with the reports of committees, action on resolutions and election of members of the executive committee. In the afternoon Edgar A. Nelson, director of the Apollo Musical Club, Chicago, presided over a choral demonstration and forum. The chorus of the Carl Schurz High School appeared under the direction of LeRoy T. Wetzel. The DePaul University A Capella Choir with Arthur Becker, conductor, followed next on the program, after which Father Eugene O'Malley, conductor of the Paulist Choristers of Chicago, spoke on the 'Boy Choir and its Relations to Roman Liturgy'. Marx Oberndorfer, director of the Civic Music Association of Chicago, spoke on 'Music and Citizenship' and there were also short speeches by

IN HOLIDAY MOOD



Kenneth Ford
John Barbirolli, Philharmonic-Symphony Conductor, Shakes Hands with Boris Hambourg, 'Cellist of the Hart House Quartet, Over Some Point Agreed on in the Discussion of the 'Cello, Which Mr. Barbirolli Also Plays. The Other Members of the Quartet Look on: Arn Adaskin, Second Violin; James Levey, First Violin, and Milton Blackstone, Viola



Robert and Gaby Casadesus, Both Pianists, as They Arrived for Concerts in This Country



Otto Klemperer (at Back), with Ernst Toch (Right) Receive Felicitations from Sigmund Spaeth, George Gershwin and Boris Morros, Paramount's Musical Director, after Klemperer Conducts Toch's New 'Pinocchio' Overture with the Los Angeles Philharmonic



Poldi Mildner, Photographed on the Boat as She Comes Here for Piano Engagements



The Bohemians at Their Jolly Big Party in Honor of Edward Johnson, General Manager of the Metropolitan Opera, at the Waldorf-Astoria on Dec. 20. In the Assemblage Were Many Celebrities of the Opera and Concert World

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Jerome D. Bohm, Herald Tribune, Dec. 23, 1936.

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H. H. Taubman, Times, Dec. 23, 1936.

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Irving Kolodin, Sun, Dec. 23, 1936.

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H. Stabenau, Staats-Zeitung, Dec. 23, 1936.

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Pitts Sanborn, World Telegram, Dec. 23, 1936.

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Grena Bennett, American, Dec. 23, 1936.

"A statuesque lady made a regal contraltoish figure—the tones were round and full, and had the true contralto ring."

Samuel Chotzinoff, Post, Dec. 23, 1936.

"... a voice of much tonal color, of uniform warmth and easily projected. She sang with complete understanding."

Harold Strickland, Brooklyn Times-Union, Dec. 23, 1936.

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